

WOOLLEY & WALLIS

EST. 1884



FINE ARTS
AND CRAFTS

WEDNESDAY 19TH JUNE 2024





SPECIALIST DEPARTMENTS

Please dial +44 (0)1722 followed by the number listed below

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FINE ARTS & CRAFTS INCLUDING MARTIN WARE

WEDNESDAY 19TH JUNE 2024
10.30AM

AT OUR CITY CENTRE SALEROOMS, SP1 3SU

VIEWING WILL TAKE PLACE AT OUR OLD SARUM GALLERIES

Saturday 15th June	10.00am – 1.00pm
Monday 17th June	10.00am – 4.00pm
Tuesday 18th June	10.00am – 4.00pm
Wednesday 19th June	9.00am – 12 noon

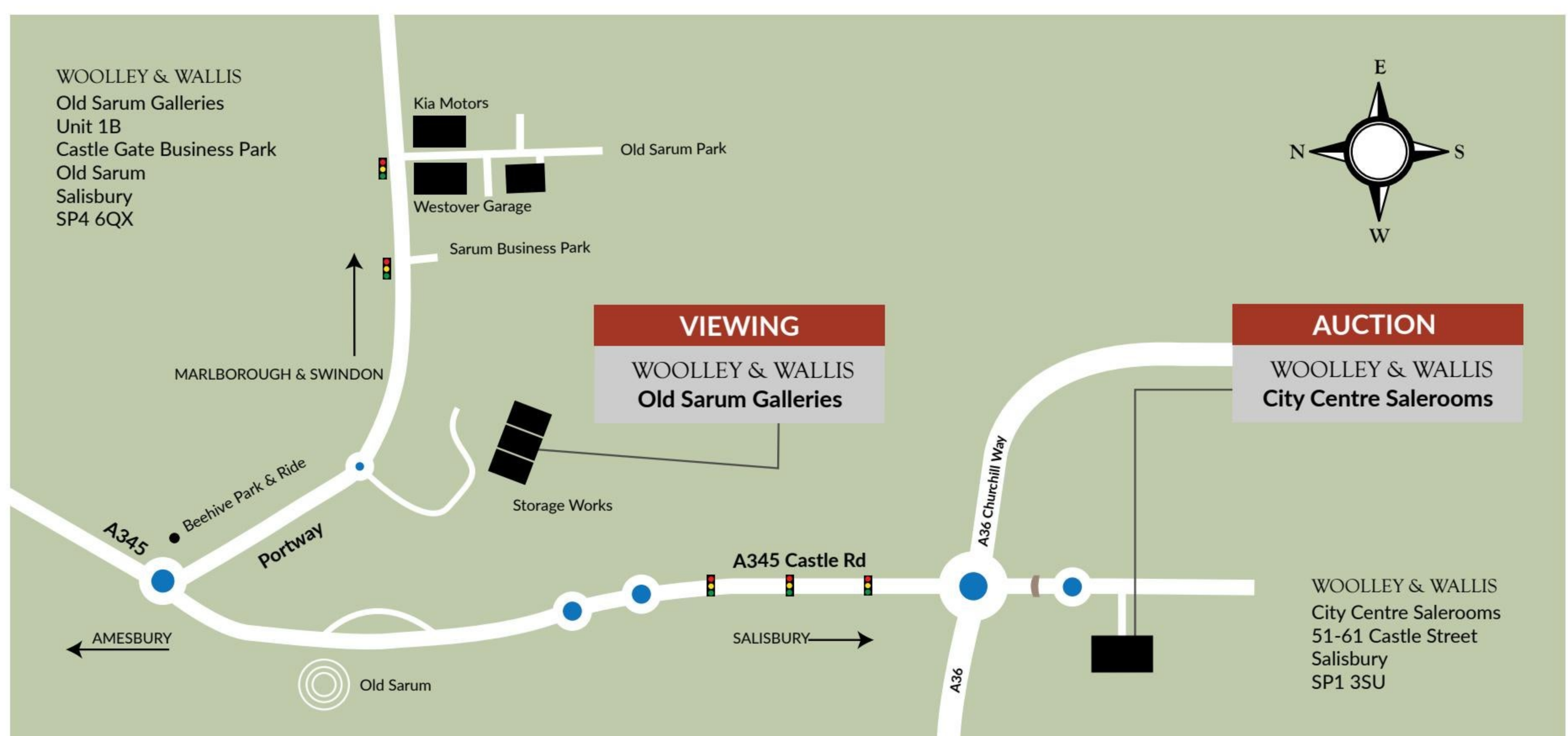


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DIRECTIONS TO THE OLD SARUM GALLERIES



THE VIEWING OF THIS SALE WILL TAKE PLACE AT OUR OLD SARUM GALLERIES

Unit 1B, Castle Gate Business Park
Old Sarum, Salisbury, SP4 6QX

Client Parking Available

Saturday 15th June	10.00am – 1.00pm
Monday 17th June	10.00am – 4.00pm
Tuesday 18th June	10.00am – 4.00pm
Wednesday 19th June	9.00am – 12 noon

THE AUCTION ON 19TH JUNE WILL TAKE PLACE AT OUR CITY CENTRE SALEROOMS

51-61 Castle Street, Salisbury, SP1 3SU

BUYER'S PREMIUM

Each lot is subject to a Buyer's Premium of 26% plus VAT

CONDITION OF LOTS

Buyers are advised to obtain a full condition report prior to bidding, as descriptions do not necessarily list all faults.

COLLECTION OF LOTS BY APPOINTMENT

Collection is from our warehouse, Unit 1B, Castle Gate Business Park, Old Sarum, Salisbury, SP4 6QX. Please instruct carriers accordingly and note, the warehouse is closed over weekends. Please call 01722 446950 or 01722 424500 prior to collection to ensure the items are ready

All accounts to be settled prior to collection

EXPORT AND CITES LICENCES

Some lots will require export or CITES licences in order to leave the UK or Europe, please refer to the department for guidance.

ARTIST'S RESALE RIGHT / DROIT DE SUITE

Droit de Suite is a royalty payable to a qualifying artist or the artist's heirs each time a work is resold during the artist's lifetime and up to a period of 70 years after the artist's death. Lots marked with a  symbol which sell for more than €1000 are subject to the levy, payable by the bidder. Please refer to page 129 for full details.

LIVE ONLINE BIDDING – FREE OF CHARGE

WOOLLEY'S LIVE

bid.woolleyandwallis.co.uk



Instagram: @woolleyandwallisdesign
@woolleyandwallissalerooms



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Pinterest: Woolley and Wallis

ILLUSTRATIONS

Front cover: Lot 127

Back cover: Lot 263 *detail*

Inside cover: Lots 182 & 188

Catalogue £10.00 (£15.00 by post)





1

MARTIN BROTHERS POTTERY

1

Boobies Boojums and Snarks a Martin Brothers exhibition catalogue, for the Jordan Volpe Gallery, 1981, number 109 of 500. 31cm square
£80-120

2

Catalogue of Martinware in the collection of F J Nettlefold by Charles Beard, privately printed book by Waterlow & Sons, 1936, and *The Works of George Tinworth* by Edmund Gosse, published by Fine Art Society Ltd, 1883, (2)

£100-200

3

A tall pair of CIC Bailey Fulham Pottery stoneware vases by Edgar Kettle, dated 1875, shouldered baluster form, with applied handles, incised two entwined fighting serpents, the reverse with perched and flying birds, in blue, green and brown on a buff ground, the neck with stylised flowerheads, incised marks, No.130, and Kettle monogram, minor frits to handles, 36.5cm. high (2)

£600-1,000



2



3
both sides



4

A tall Martin Brothers stoneware vase by Robert Wallace Martin, dated 1887, slender, shouldered form, incised and painted with a large finch bird and an insect flying past honeysuckle and wild flowers, in blue, brown and ochre, on a buff ground, 10-1887 RWMartin London & Southall, repaired neck, 36cm. high

Provenance
Private collection.

£150-200



4
both sides

5

A tall Martin Brothers stoneware vase by Robert Wallace Martin, slender baluster form, incised and painted with large finches and butterflies flying past prunus blossom, in brown, green, blue and white on a buff ground, incised R W Martin London & Southall, 36.5cm. high

Provenance
Private collection.

£150-200



5
both sides

6

A small Martin Brothers stoneware vase by Edwin and Walter Martin, dated 1890, slender, baluster form incised and painted wildflowers, in green, pale blue and white on a buff ground, incised 1890 Martin Brothers London & Southall, small firing crack to base, 21cm. high

Provenance
Private collection.

£150-250



6



7
An unusual Martin Brothers stoneware face jug by Robert Wallace Martin, dated 1897, modelled in low relief with a smiling face, the reverse a smirking face, glazed matt rust, highlighted with black and white *incised 6-1897 Martin Bros London & Southall*, 18.5cm. high
£3,000-4,000



8

A rare Martin Brothers stoneware grotesque by Robert Wallace Martin, modelled lying, with hands pulling down at its bottom lip exposing teeth, with wasp like tail section, glazed in brown and green, *incised Martin London*, small chips to ears, 12cm. long

£1,500-2,000



9

A unique Martin Brothers stoneware model of a Gardener by Robert Wallace Martin, modelled kneeling to plant a flower, next to an upturned pot, covered in a mushroom glaze, *incised R W Martin Southall to side, exhibition paper label*, 11cm. high

Exhibited

Robert Wallace Martin, Potter, Sculptor, Artist, Woolley and Wallis, 13-22nd June 2023 catalogue number 14.

£2,000-2,500



10
A Martin Brothers stoneware bird jar and cover by Robert Wallace Martin, dated 1905, with claw feet, standing erect with wings tucked in, short, broad beak, staring forward, glazed green and ochre, with blue highlights, on ebonised wood base, incised R W Martin & Bros, London & Southall 8.6.1905, to head and base, repair to neck of body, 30cm. high (2)

£6,000-10,000



11
A Martin Brothers stoneware bird jar and cover by Robert Wallace Martin, dated 1914, modelled standing with claw feet, wings tucked in, the head with slightly open beak, balding pate and forward gaze, in shades of green and ochre on a mushroom ground, highlighted with blue, on ebonised wood base, incised R W Martin & Bros, London & Southall, 10.4.1914 to head and base, paper label no.119, 20.5cm. high (2)

£6,000-10,000



12
both sides



13



14

12

An early Martin Brothers stoneware jug by Robert Wallace Martin, dated 1879, shouldered form, with knopped neck, incised with scrolling foliage design, in blue and brown on a buff ground, *incised 10.12.79 and finely R W Martin London & Southall*, 20.5cm. high

Provenance
Private collection.

£200-300

13

A Martin Brothers stoneware wall plaque by Robert Wallace Martin, dated 1890, incised with a band of scrolling flowers and foliage in buff and white on an ochre ground, the well with a flowerhead, *incised 3-1890 R W Martin & Brothers London & Southall*, 23cm. diam.

Provenance
Private collection.

£800-1,200

14

A Martin Brothers stoneware gourd vase, dated 1915, shouldered form carved ribs, covered in a green and blue glaze, *incised 1-1915 Martin Bros Southall*, 10.5cm. high

Provenance
Private collection.

£300-500

15

A Martin Brothers stoneware Aquatic miniature vase by Edwin and Walter Martin, dated 1902, square section, incised and painted with a jellyfish to each side, in green and ochre on a buff ground, *incised 10-1902 Martin Bros London & Southall*, small burst air bubble in glaze to top rim, 5.5cm. wide

Provenance
Arts and Crafts, Woolley and Wallis Auctioneer's, 23rd June 2010 lot 269.

£600-1,000



15

THE SPEARMAN COLLECTION OF MARTIN WARE





16
both sides



16

An early Martin Brothers stoneware jug by Robert Wallace Martin, dated 1875, shouldered form, incised with swans swimming on a river between arches, dated 1875 to a roundel in the arches, the handle with port cullis to base, inscribed Martin, in shades of green and blue, highlighted with white on a buff ground, *incised to body and incised M10 R W Martin London to base, professional restoration to neck*, 22.5cm. high

Provenance

The Spearman collection of Martin Brothers Pottery.

£300-500



17



18

17

An early Martin Brothers stoneware vase by Robert Wallace Martin, dated 1874, slender, cylindrical form with flaring top rim, incised with columns of stylised foliage above flowerhead band, in blue and ochre on a buff ground, *incised R W Martin at Fulham, and incised R W Martin Fulham to outside of top rim, professional restoration to top rim*, 21cm. high

Provenance

The Spearman collection of Martin Brothers Pottery.

£200-300

18

A Martin Brothers stoneware jug by Robert Wallace Martin, dated 1878, cylindrical form, incised with stylised vertical foliate leaves, in blue and green on a buff ground, *incised 222 R W Martin Southall, 1878, restored handle*, 21.5cm. high

Provenance

The Spearman collection of Martin Brothers Pottery.

£200-300



19
two views



19

A Martin Brothers stoneware teapot and cover by Robert Wallace Martin, dated 1894, ovoid form, incised with scrolling flowers and foliage glazed ochre and pale blue on a buff ground, *incised 1-1894 Martin Bros London & Southall, broken and stapled*, 19cm. high (2)

Provenance

The Spearman collection of Martin Brothers Pottery.

£300-500



20

A Martin Brothers stoneware *monk* bird jar and cover by Robert Wallace Martin, dated 1912, modelled standing, with short broad beak, forward stare and balding pate, wings tucked behind, glazed in shades of green, blue and brown, with pale blue highlights to wings, on ebonised wooden base *incised to head*, R W Martin & Bros London & Southall, 17.2.1912, and 5.8.1911 to base, 19cm high (2)

Provenance

The Spearman collection of Martin Brothers Pottery.

Design Woolley and Wallis Auctioneers, 17th March 2022 lot 338.

Private collection.

£7,000-9,000



20 reverse



21

A Martin Brothers stoneware bird jar and cover by Robert Wallace Martin, dated 1891, modelled standing on linked claw feet, with wings ruffled, the head with pointed beak and concentrating forward stare, glazed in shades of green, blue and ochre with white highlights, on ebonised wood base, *incised Martin Bros London & Southall 12-1891 to neck and Martin Bros Southall to base, minor professional restoration to base rim*, 20cm. high (2)

Provenance

Sotheby's 19th November 1991, lot 334.

The Spearman collection of Martin Brothers Pottery.

£12,000-18,000





22

22
An early Martin Brothers stoneware vesta wall pocket by Robert Wallace Martin, dated 1875, shield shaped back plate with modelled thistle flower vesta holder, in shades of green, ochre and blue on a buff ground, *incised A18m R W Martin London 1875*, restored rim of vesta pot, 13.5cm. high
 Provenance
 The Spearman collection of Martin Brothers Pottery.
£200-300



23
 both sides



23
A Martin Brothers stoneware twin-handled urn shaped vase by Robert Wallace Martin, on cruciform flaring feet, incised with panels of birds perched watching insects flying around wild flower stems, in ochre on a buff ground, on ebonised wood base, *incised R W Martin & Bros London & Southall to top rim, repaired base*, 27.5cm. high (total height)
 Provenance
 The George Twyman Collection of Martin Ware.
 British Art Pottery Woolley and Wallis Auctioneers,
 27th November 2019 lot 98.
 The Spearman collection of Martin Brothers Pottery.
£700-900



24
 both sides



24
A Martin Brothers stoneware jug by Robert Wallace Martin, dated 1881, shouldered form, incised with a band of scrolling foliage around a mask, flanked by grotesque dragons, in brown on a buff ground, the neck with stiff leaf border, *incised 17.5.81, R W Martin London & Southall, professionally restored neck*, 26.5cm. high
 Provenance
 The Spearman collection of Martin Brothers Pottery.
£200-300



25
 both sides



25
A Martin Brothers stoneware ewer by Robert Wallace Martin, dated 1888, tapering cylindrical form, incised with birds and a butterfly flying past wild flowers, in green and brown on a buff ground, *incised 7-1888 R W Martin & Bros, London & Southall, professionally restored*, 19cm. high
 Provenance
 The Spearman collection of Martin Brothers Pottery.
£200-300



26



27



28



29

26

A Martin Brothers stoneware vase by Robert Wallace Martin, dated 1878, shouldered form, the shoulder with pierced flower band, incised to the body with a frieze of flying cranes, glazed green, blue and ochre, on a buff ground, *incised R W Martin, Southall, 1878, professional restoration to top rim*, 16.5cm. high

Provenance

The Spearman collection of Martin Brothers Pottery.

£300-500

27

An early Martin Brothers stoneware jug by Robert Wallace Martin, dated 1876, shouldered form, the handle with gargoyle mask to top, incised and painted with scrolling foliage band, in blue and green on a grey ground, *incised 103 R W Martin London 12-1876, professional restoration to neck*, 18cm. high

Provenance

The Spearman collection of Martin Brothers Pottery.

£200-300

28

A Martin Brothers stoneware vase by Edwin and Walter Martin, ovoid basket-weave body glazed ochre and tan, painted with white flowers, *incised 1-1888 Martin Bros London & Southall, base off and re-stuck*, 20cm. high

Provenance

The Spearman collection of Martin Brothers Pottery.

£400-600

29

A Martin Brothers stoneware vase by Robert Wallace Martin, dated 1886, shouldered ovoid form with applied twin loop handles, incised with wild flowers and foliage in buff and brown with blue highlights, *incised R W Martin & Bros, London & Southall 6-1886, small firing crack to base*, 19.5cm. high

Provenance

The Spearman collection of Martin Brothers Pottery.

£400-600



30
both sides



31

30

A Martin Brothers stoneware Aquatic jug by Robert Wallace Martin, dated 1885, shouldered form, painted with various scaly fish swimming amongst waterweed 8-85 R W Martin & Bros London & Southall, 23cm. high

Provenance

The Spearman collection of Martin Brothers Pottery.

£1,000-1,500

31

A Martin Brothers stoneware Aquatic vase by Edwin and Walter Martin, shouldered form, incised with crabs, a spider crab, a jelly fish, and sea snails, in blue and green, *incised* 10-1901 Martin Bros, London & Southall, minor glaze loss to shoulder, 14cm. high

Provenance

Sworders 11th April 2006, lot 182.

The Spearman collection of Martin Brothers Pottery.

£700-900



32

32

A rare Martin Brothers stoneware Bird vase probably by Edwin and Walter Martin, dated 1895, painted with birds flying and standing amongst tall grasses, in colours on a pale blue ground *incised* Martin Bros London & Southall, 12-1895 restoration to top rim, 13cm. high

Provenance

John Longden, thence by descent.

Arts and Crafts, Woolley and Wallis, 18th June 2008, lot 3.

The Spearman collection of Martin Brothers Pottery.

£400-600

33

A rare Martin Brothers stoneware Grotesque vase by Robert Wallace Martin, dated 1880, modelled as a bamboo bowl on ebonised base of four grotesque creatures, each modelled with grimacing faces, glazed in colours, *incised* R W Martin London & Southall, 4.5.1880 to base and Martin London to side of bowl, firing cracks and minor chips, applied exhibition label, 23cm. wide, 17.5cm. high

Provenance

The Spearman collection of Martin Brothers Pottery.

Exhibited

Robert Wallace Martin Potter, Sculptor, Artist, Woolley and Wallis, 13-22nd June 2023, exhibition number 73.

£2,000-3,000



33



34



35

34

A Martin Brothers salt-glaze stoneware jug by Robert Wallace Martin, shouldered form with pinched neck, the body resist decorated with stylised foliage in green and tan, the neck olive green, *incised to base*, 175 R W Martin Southall, professional restoration to top rim, 25cm. high

Provenance

The Spearman collection of Martin Brothers Pottery.

£200-300

35

A Martin Brothers stoneware oil lamp base by Robert Wallace Martin, tapering cylindrical stem with swollen neck reservoir, incised with a frieze of dragons and scrolling foliage, the body with scrolling foliage in ochre and brown on a buff ground, *incised Martin Brothers*, firing cracks to base, 23cm. high

Provenance

The Spearman collection of Martin Brothers Pottery.

£500-800

36

A Martin Brothers stoneware vase by Robert Wallace Martin, ovoid with cylindrical neck and three applied loop handles, incised and painted with flower sprays, in colours, highlighted in white on a buff ground, *incised Martin Bros London & Southall*, restored, 16.5cm. high.

Provenance

The Spearman collection of Martin Brothers Pottery.

£300-500



36

37

A Martin Brothers stoneware gourd vase, dated 1920, tapering solifleur form with vertical ribs, glazed mottled brown on textured ground, *incised Martin Southall 1920*, professional restoration to top rim, 12cm. high

Provenance

The Spearman collection of Martin Brothers Pottery.

£150-200

38

A Martin Brothers stoneware gourd vase by Edwin and Walter Martin, dated 1911, tapering cylindrical form, incised with fine columns, glazed blue and green, *incised 7-1911, Martin Bros London & Southall*, 21.5cm. high

Provenance

The Spearman collection of Martin Brothers Pottery.

£400-600

39

A Martin Brothers stoneware gourd jug by Robert Wallace Martin, the twisted body with applied loop handle, glazed aubergine, blue and yellow-green, *faintly incised to base R W Martin, London & Southall*, sprung body crack, professional restoration to top rim, 22.5cm. high

Provenance

The Spearman collection of Martin Brothers Pottery.

£150-250

40

A Martin Brothers stoneware gourd vase by Edwin and Walter Martin, dated 1912, shouldered form with fine incised bands, glazed olive green and ochre, *incised 10-1912 Martin Bros London & Southall*, burst air bubbles in glaze, 19cm. high

Provenance

The Spearman collection of Martin Brothers Pottery.

£300-500

41

A Martin Brothers stoneware Aquatic vase by Edwin and Walter Martin, dated 1903, hexagonal ribbed gourd form, each side modelled in relief with a jelly fish, glazed green and cream, *incised 11-1903 Martin Bros London & Southall*, repaired section, to side, 25cm. high

Provenance

The Spearman collection of Martin Brothers Pottery.

£800-1,200



37



38



39



40



41

END OF COLLECTION





42



43



44

42

A Doulton Lambeth stoneware vase by Mark V Marshall, footed, flaring square section, incised with panels of fish and birds, on a geometric ground, the base with dragon panels, in colours *impressed factory mark, incised monogram, professional restoration*, 22.5cm. high

£150-200

43

A Doulton Lambeth stoneware jug by Florence Barlow, shouldered cylindrical form, modelled in low relief with a cartouche of two birds perched on a bough, inside beadwork border, in colours on a buff ground, *impressed factory marks, incised monogram*, 18cm. high

£120-180

44

An Art Nouveau Royal Doulton stoneware vase by Mark V Marshall, shouldered form, modelled with a peacock bird to the shoulder, glazed green and blue on a streaked purple ground, *impressed factory mark, incised monogram, small bruise to top rim*, 27.5cm. high

£150-200

45

A large Doulton Lambeth stoneware vase by Mark V Marshall, cylindrical, modelled in low relief with scrolling foliage, in colours *impressed factory mark, incised monogram, old professional restoration*, 38.5cm. high

£200-300



45

A PRIVATE COLLECTION OF DOULTON ART POTTERY



46

47

48

46

A Doulton Lambeth stoneware jug by Mark V Marshall, footed, ovoid form, modelled in low relief, with panels of chickens, in tan and blue on a mushroom ground, highlighted with gilt, and a Doulton Lambeth stoneware bowl by Mark V Marshall, dated 1901, *impressed and incised marks, professional restoration to bowl rim*, 17cm. high (2)

£150-200

47

A Doulton Lambeth stoneware jug in the manner of Mark V Marshall, slender form, modelled in low relief with scrolling wave design, the spout modelled with a mask, a tall vase modelled with dragon handles, a jug by Edith Lupton, a *Natural Foliage Ware* vase and other three Doulton items, *impressed factory mark*, 13cm. high (7)

£150-200

48

A Royal Doulton stoneware bowl by Mark V Marshall, with inverted rim, incised with scrolling foliage, glazed in colours, and another larger bowl by Mark V Marshall, *impressed factory mark, incised monogram* 17cm. diam. (2)

£150-200

49

An Art Nouveau Doulton Lambeth vase by Mark V Marshall, waisted cylindrical form, modelled with foliate neck, glazed pink, mushroom and green, and a Doulton Lambeth stoneware lampbase by Mark V Marshall, *impressed marks, incised monogram*, 32cm. high (2)

£150-250

50

A Royal Doulton stoneware vase by Frank Butler, ovoid with scrolling handles, tubeline decorated with scrolling foliage in blue and ochre on a green ground, two Royal Doulton *Natural Foliage Ware* bowls and five other items, *impressed factory marks, incised monogram*, 16cm. high (8)

£150-200

51

A Royal Doulton stoneware pedestal bowl by Florrie Jones, incised with a frieze of flowers, in colours, a stoneware vase by William Rowe and three others *impressed and incised marks*, 16cm. high (5)

£150-250

52

A Doulton Lambeth Persian stoneware vase, painted with floral panels in blue, turquoise and yellow on a white ground, an Art Nouveau Royal Doulton stoneware vase by Joseph Mott and a Royal Doulton *Brangwyn Ware* vase, *impressed and painted factory marks*, 16.5cm. high (3)

Provenance

Doulton Pottery Exhibition, part II, Richard Dennis, 1975 catalogue number 271 (Joseph Mott vase).

£150-200



49

50

51

52



53



54

53

A Doulton Lambeth stoneware jug by George Tinworth, shouldered ovoid body incised with scrolling foliage, with applied beadwork decoration, in blue and ochre on a buff ground, a Doulton Lambeth jug inscribed *Fill what you will and drink what you fill*, and two other Doulton jugs *impressed factory mark*, *incised monogram*, *professional restoration to spout*, 26cm. high (4)

£150-200

54

A Doulton Lambeth stoneware jug by Mark V Marshall, shouldered form with flaring, fluted neck, modelled in low relief with flower and foliage stems in blue, green and brown on a buff ground, and an Aesthetic Movement Doulton vase attributed to Eliza Simmance, decorated with bamboo stems, *impressed factory marks*, *incised monogram*, *second vase with ES mark*, 24.5cm. high (2)

£150-200



55

55

A Royal Doulton stoneware vase by Eliza Simmance, ovoid with tall flaring cylindrical neck, painted with panels of flowers in shades of green and white on a mottled ground, and another Royal Doulton vase by Eliza Simmance, *impressed factory mark*, *incised monogram*, 27cm. high (2)

£150-200

56

A Royal Doulton stoneware vase by Mark V Marshall, slender, swollen cylindrical form, painted with a frieze of stylised sunflowers in colours on a pale blue ground, *impressed factory mark*, *incised monogram*, *professional restoration to foot*, 27cm. high

£150-200

57

A Doulton Lambeth Faience stoneware vase, flaring cylindrical form, painted with Art Nouveau mythical birds in colours on a buff ground, *impressed factory mark*, *painted EB monogram*, 33cm. high

£150-200



56



57



58

58

A Doulton Lambeth Silicon Ware owl jar and cover, the standing bird with applied blue and white feathers, *impressed factory marks*, *repaired*, 19cm. high (2)

£150-250

59

A large C H Brannam Barum Ware pottery boat centrepiece by Reginald Pearce, dated 1903, pierced and modelled with a mask figurehead, the stern with lion head profile, glazed blue and white on a green ground and a large Doulton Lambeth ewer by Frank Butler, *incised marks*, *professional restoration*, 36cm. wide, 26.5cm. high (2)

£150-200



59



60

A Royal Doulton stoneware vase by Harry Simeon, shouldered form with cylindrical neck and flaring top rim, tubeline decorated with a frieze of birds, glazed in blue, green and ochre, another Royal Doulton stoneware vase by Harry Simeon decorated with birds perched in a tree and a Royal Doulton Art Nouveau candlestick, *impressed and incised marks*, *professional restoration to rim of main vase*, 35.5cm. high (3)

£200-300

61

A Royal Doulton Brangwyn Ware vase designed by Frank Brangwyn, model no.D.5081, shouldered cylindrical form, painted with a frieze of flowers and foliage, in colours on a cream ground, another pair of Brangwyn Ware vases, a jug, and five other vases, *printed and painted marks*, 30cm. high (9)

Provenance

Private collection.

£250-350



60



61



62

Sir Edward Poynter (1836-1919), manner of

Renaissance Portrait Heads,

a set of four plates painted with two medieval men and two medieval ladies portraits, in blue on a yellow ground, applied labels to back of two

23.5cm. diam. (4)

Provenance

Sir John Charles Robinson (1824-1913) (Art Director at the Victoria & Albert Museum until 1863).

Newton Manor, Swanage.

Private collection.

£1,000-2,000



63

MINTON POTTERY

63

A tall Minton Pottery ewer by Edouard Rischgitz, slender, shouldered and footed form with applied scrolling handle, painted with a riverscape of sailing and steam boats, before building on the riverbanks, the neck with scrolling foliage band and scallop shell to the spout, the rim also with two applied snakes, in colours, *painted signature, minor losses to handle and restoration*, 49cm. high

Catalogue notes

Rischgitz was employed at Minton between 1864 and 1870.

£250-350

64

A stoneware lemonade set in the manner of Augustus Welby Northmore Pugin, comprising lobed, fitted tray with jug and two mugs cast in low relief with geometric bands, in shades of blue and black on a grey ground, and another set similar with beakers *painted marks, impressed regd diamond to jug*, 36cm. wide (tray), (8)

£150-250

65

A Minton Pottery majolica Lazy Susan in the manner of Augustus Welby Northmore Pugin, circular, cast in low relief with radiating *fleur de lys* panels and stylised foliage, in colours, the underside with strapwork panels, *impressed factory marks, professional restoration*, 46cm. diam.

Provenance

Private collection.

£200-300



64



65
two views



66

66

A Minton Pottery plate designed by Augustus Welby Northmore Pugin, printed to the rim with Gothic Revival flowers and inscribed *A merry heart doeth good like medicine but a broken spirit drieth the bones*, in green and gold on a white ground, impressed factory marks, printed regd diamond, hairline crack and chip to back of rim, date code for 1845, regd diamond for 1844, 26cm. diam.

Provenance
Private collection.

Literature
The John Scott Collection, Architect-Designers From Pugin to Voysey, volume 8, The Fine Art Society, catalogue no.30 for a comparable plate with different motto.

£120-180

67

A Minton Gothic dinner service designed by Augustus Welby Northmore Pugin, comprising; large platter, large soup tureen, cover and stand, ten soup bowls, eleven dinner plates, printed in blue to the well with a tracery roundel, the rim with a stylised flower repeat in blue on a white ground, the tureen with gilt highlights, impressed and printed marks, minor damages, 47.5cm. wide, (platter), (25)

Provenance
Private collection.

Literature
The John Scott Collection, Architect-Designers From Pugin to Voysey, volume 8, The Fine Art Society, catalogue no.31 for a comparable side plate.

£150-200

68

A rare Minton Pottery Gothic tea set designed by Augustus Welby Northmore Pugin, comprising; milk-jug and slop basin, six cups, saucers and side plates, and two cake plates, printed in blue to the well with a tracery roundel, the rim with a stylised flower repeat in blue on a white ground, impressed Minton marks, printed Gothic mark, 23.5cm. diam. (cake plates) (22)

Provenance
Private collection.

Exhibited
Pugin V&A Museum, catalogue number 117, this actual set exhibited. This design was the first by Pugin produced by Minton.

£200-250



68 mark



67



68



69
two views



70



71

69
A Mintons Pottery majolica *Lazy Susan* in the manner of Augustus Welby Northmore Pugin, circular, cast in low relief with radiating *fleur de lys* panels and stylised foliage, in colours, the underside with strapwork panels, *impressed factory marks, museum restored, date code 1873, 46cm. diam.*

Provenance
Private collection.

£200-300

70
A Minton's Art Pottery Studio Kensington *Gore* footed vase, ovoid with applied twin-handles, painted with a frieze of scaly fish before a river with flowers and foliage, in colours on a cream ground, *printed and painted marks, museum restored, 21cm. high*

Provenance
Private collection.

£150-250

71
A large Minton majolica wall bracket, modelled as a merman, below a large conch shell, before green waves and fishing nets, glazed in colours, *unsigned, minor glaze chips, 43cm. high*

£300-500

72

A Minton Cloisonne vase designed by Dr Christopher Dresser, cylindrical form, decorated with panels of butterflies and a finch on a bough between geometric panels, *impressed and printed factory marks, re-stuck damages to base* 23.5 cm. high

Provenance

Design, Woolley and Wallis, 14th October 2009, lot 550.

Private collection.

Literature

The John Scott Collection - Modern English Design from the 1860s and 1870s, The Fine Art Society, page 48-49 for comparable Minton pieces decorated with butterflies.

Catalogue notes

This vase bears the printed retailers mark for John Mortlock, Oxford Street and Orchard Street, London.

£150-200



72
both sides

73

A pair of Minton Cloisonne vases designed by Dr Christopher Dresser, compressed form on tripod feet, printed and painted with Chinese symbols and scrolling foliage in colours on a turquoise ground, highlighted in gilt, *printed factory marks, fine stress hairline to bases*, 9cm. high 17cm diam. (2)

Provenance

Private collection.

£200-400



73

74

A near pair of Minton Cloisonne vases designed by Dr Christopher Dresser, swollen rectangular section, printed and painted with stylised flowers and foliage in colours on a turquoise ground, highlighted in gilt, *impressed and printed marks to base*, 27cm. high (2)

Provenance

Private collection.

£200-400



74



75



76

75

An Aesthetic Movement Minton's Pottery porcelain tazza, enamelled in colours with chickens in a Japanese garden with prunus, on a turquoise ground, a plate similar, another Minton's plate printed and painted with insects and wild flowers, and a Minton's plate with pierced rim printed with a frieze of cranes flying, after Dr Christopher Dresser, *impressed and painted marks, minor damages*, 23.5cm .diam. (4)

£150-250

76

A Minton's Pottery Cloisonné moonflask, model no.1348, flattened disc form, painted with a spray of wild flowers to each side, in colours on a turquoise ground, with gilt highlights, another moonflask printed with birds amongst flowers and foliage in blue, and a Minton's Japoniste vase on stand modelled in low relief with a butterfly and gourds, *impressed factory marks, repair to top rim of main vase*, 20cm. high (3)

Provenance

Private collection.

£150-200

77

A Minton Pottery vase possibly designed by Dr Christopher Dresser, shouldered, baluster form on imitation wood base, with modelled loop handles, the neck decorated with a band of Greek Key style decoration in red, black and white highlighted in gilt, on a turquoise ground, *impressed Minton mark*, 25cm. high

£200-400

78

A pair of Minton Pottery vases in the manner of Dr Christopher Dresser, model no.371, each ovoid with cylindrical neck on moulded stand, printed in black with geometric bands, on a blue ground, *impressed factory marks, date mark for 1879, drilled and minor glaze loss*, 27cm. high (2)

Provenance

Private collection

£150-200

79

An Aesthetic Movement Minton's Pottery double vase, date code for 1873, model no. 1786, cast as two flattened bottle vases on stands, a dragon lying across the shoulders, the vases cast in low relief with flower panels in blue on a turquoise ground, *impressed factory marks and date mark, professional restoration to shoulder*, 25cm. high

Provenance

Private collection.

£150-200

80

A Minton's Pottery Cloisonné jug the design attributed to Dr Christopher Dresser, shape 478, ovoid with flaring, pinched neck, painted with panels of stylised Persian flowers in colours on a turquoise ground, highlighted in gilt, *impressed marks*, 14.5cm. high

£120-180



77



78



79



80



81

81
A pair of Minton's Pottery Secessionist solifleur vases designed by John Wadsworth and Leon Solon, model no.29, ovoid with tapering cylindrical neck, tubeline decorated with Art Nouveau flowers in green, blue and white on a streaked purple ground, impressed and printed factory marks, professional restoration, 28cm. high (2)

£150-200

82
A pair of Minton's Pottery Secessionist vases designed by John Wadsworth and Leon Solon, waisted cylindrical form, tubeline decorated with Art Nouveau flower band in yellow and green on a blue ground, another Minton's Secessionist vase similar and another Minton's vase, printed factory mark, chip to top rim of one, hairline to 2nd vase, 25.5cm. high (4)

Provenance
Arts and Crafts, Woolley and Wallis, 20th June 2011, lot 222 (pair).
Private collection.

£150-200



82

83
A Minton's Pottery Secessionist floor vase designed by John Wadsworth and Leon Solon, shouldered cylindrical form with collar neck, cast in low relief with Art Nouveau flower stems in blue and green on a celadon green ground, impressed marks to base, minor old restoration to base rim, 47.5cm. high

£150-250

84
A Minton's Pottery Secessionist ewer designed by John Wadsworth and Leon Solon, model no.3, tapering cylindrical form with pulled neck, tubeline decorated with Art Nouveau flower stems, in shades of blue and green, and another Minton's Secessionist ewer, no.7, impressed and printed factory marks, 38.5cm. high (2)

Provenance
Private collection.

£200-300

85
A Minton's Pottery Secessionist wash basin and ewer designed by John Wadsworth and Leon Solon, painted with Art Nouveau flower stems in yellow and green on a blue ground, another Minton's Secessionist basin and a bowl, printed factory marks, 30.5cm. high (jug), 41.5cm. diam. (Basin), (4)

£150-200



83



84



85



86



87



88

THE DAVID SHEARD COLLECTION

86

An Alphabet tile plaque originally designed by Godfrey Sykes for Minton & Hollins, modelled in relief with a figure with a watering can inside the letter D, glazed white and sand, *unsigned*, 34 x 31.5cm.

Provenance

The David Sheard collection.

Literature

Minton 1798-1910, V&A publications, front cover for the 'M' tile illustrated.

£400-600

87

A pair of tile plaques probably French, each painted with a classical portrait cartouche inside leaf border, in blue on a bright yellow ground, the woman with crescent moon representing Night, the bearded man with shells and waterlily, framed *impressed marks*, 25 x 15cm. (2)

Provenance

The David Sheard collection.

£150-250

88

A pair of William De Morgan Early Fulham period *Moffatt* tiles, each painted with flowers in green and aubergine on a turquoise blue ground, framed, *impressed factory marks*, 15cm. square (tiles)

Provenance

The David Sheard collection.

£250-300

89

A William De Morgan Early Fulham period *Galleon* two tile panel, painted with a manned galleon rowing past a classical landscape, whilst the sails are raised, in shades of green on a white ground, *impressed factory marks*, 15.3cm. square (2)

Provenance

The Nick King collection.

The David Sheard collection.

Literature

Martin Greenwood *The Designs of William De Morgan*, Richard Dennis, page 176 figure 470. for a comparable panel.

£1,500-2,000

90

A Maw & Co lustre two tile panel, painted with an Art Nouveau flower with scrolling foliage in red lustre on a white ground, framed, *impressed marks*, 34.5cm. wide

Provenance

The David Sheard collection.

£150-200



89



90



91

91
A rare John Pearson three tile panel in copper frame, painted with a manned galleon, in red and blue lustre, marks concealed by frame, 50.5 x 20cm.

Provenance
The David Sheard collection.

£600-800



92

92
A large John Pearson ceramic charger, painted to the well with a stylised vase of flowers, with two birds perched on the vase rim, painted in shades of blue on a white ground, painted monogram, museum restored, 46.5cm. diam.

Provenance
The David Sheard collection.

£600-1,000



93

93
A Gothic Revival oak cabinet set with Minton's Art Pottery Cricket and Boating tiles, from the Old English Sports and Games Series, the rectangular cabinet with two hinged doors, each set with a tile, inside geometric borders ebonised and gilded, below pierced rail, on castors, with adjustable shelf, unsigned, tiles backs concealed, 82cm. wide

63cm high
35cm deep

Provenance
The David Sheard collection.

£300-500



94



96



97



98



95

94

May and December two large ceramic two-tile plaques possibly Minton, each painted with a maiden standing before an arch, May reading a book, a hound at her side, December standing and contemplating, in colours, framed, *marks concealed by frame*, 41 x 21.5cm (2)

Provenance

The David Sheard collection.

£300-500

95

A large Minton & Hollins Aesthetic Movement tile by J Brooke, painted with a classical woman playing a lyre, inside a prunus tree border, with stylised flowers and foliage frame, in colours, *framed impressed factory marks, painted signature*, 30.5cm. square

Provenance

The David Sheard collection.

£200-300

96

Morning and Night two large tiles probably Simpson, each painted with a maiden roundel, *Morning* gathering water from a well, *Night* depicting a medieval night watchman with lantern before a castle, an owl flying past, in colours, inside spacer tile borders, in wooden frames, *marks concealed by frame*, 23cm square (tile), 47cm square (frame), (2)

Provenance

The David Sheard collection.

£300-500

97

A Maw & Co six tile panel, modelled in low relief with a prunus tree with various exotic birds flying and perched, in white on a celadon ground, framed, *impressed marks*, 96 x 22cm.

Provenance

The David Sheard collection.

Literature

Fired Earth 1000 Years of Tiles in Europe, Richard Dennis/TACS, page 107 catalogue number 221 for a comparable illustrated.

£300-500

98

A five tile panel, printed and painted with stem of lily flowers in a vase, in colours on a cream ground, two others similar and a four tile panel, framed, *marks concealed*, 83 x 21.5cm (framed) (4)

Provenance

The David Sheard collection.

£200-300



99

99

A W B Simpson & Sons tile plaque, painted with a Classical maiden, reclining in a formal garden, a deer grazing at her feet, in colours, *marked S in shield*, 45 x 15cm.

Provenance
The David Sheard collection.

£200-300

100

A six tile Swallow panel by A Slater, probably Minton, each tile printed and painted with a swallow flying over a river with water lilies, in colours on a celadon ground, framed *marks concealed*, *marked A Slater bottom right*, 97 x 20.5cm.

Provenance
The David Sheard collection.

£150-200



100



101

101

Months of the Year a set of ten tiles, printed and painted in colours on a cream ground, framed in oak, *marks concealed*, *old restoration*, 87 x 39.5cm.

Provenance
The David Sheard collection.

£500-800

102

A set of Copeland Months of the Year tiles mounted in oak two-fold screen, the corners set with Season's tiles, printed in blue on a white ground, *marks concealed in frame*,
15cm square (tiles)
74cm wide, 81cm high(frame)

Provenance
Michael Blood.
The David Sheard collection.

Literature
Terence Lockett *Collecting Victorian Tiles*, ACC Books, page 170 figure 250 for the original design for May illustrated.

£800-1,200

103

A set of Wedgwood Months of the Year tiles designed by Helen Miles, each printed with Victorian figures in shades of blue, framed in two panels, *marks concealed*, 15cm. square (tiles), 94 x 20cm (panels), (2)

Provenance
The David Sheard collection.

£200-300



102



103



104

104

Walter Crane (1845-1915)

Flower Fairies

three lithographs in colour, Oxeyes, Tulips and Roses, oak frame with copper mounts, signed with monogram in the print, 69.5 x 41cm (frame)

Provenance

The David Sheard collection.

£300-500

105

A tile plaque designed by Charlotte Rhead, on T A Simpson & Co blank, rectangular, tubeline decorated with a galleon at full sail, in colours, framed, unsigned, 15.5 x 8cm.

Provenance

Bearnes Hampton & Littlewood From the Estate of Richard Harry Rhead Cronin (Rhead-Cronin collection), 21st January 2014, lot 569. The David Sheard collection.

£150-200

106

A pair of Art Nouveau tiles designed by Charlotte Rhead, on T A Simpson & Co tiles, each tubeline decorated with a maiden in a bonnet, in colours, framed, impressed factory marks to reverse 15 x 8cm (tiles), (2)

Provenance

Bearnes Hampton & Littlewood From the Estate of Richard Harry Rhead Cronin (Rhead-Cronin collection), 21st January 2014, lot 548. The David Sheard collection.

£300-500

107

William Gladstone a Sherwin & Cotton tile designed by George Cartlidge, dated 1898, rectangular, sepia glazed, framed, two Grecian Water Carrier tiles designed by George Cartlidge and two other tile plaques of a young lady with a staff, impressed factory marks, monogram and date to Gladstone tile, 28 x 20.5cm frame (5)

Provenance

The David Sheard collection.

Literature

Tony Johnson, *The Morris Ware, Tiles and Art of George Cartlidge*, private press, page 52 catalogue number 111 for a comparable example of Gladstone.

£200-300

108

A pair of Boch Freres la Louviere tile planters, in bamboo frames, each tile printed in colours with a medieval portrait, impressed marks, 15.5cm square tiles 25.5cm. high (2)

Provenance

The David Sheard collection.

£150-250



105



106



107



108

END OF COLLECTION



109



110



111

109

Three Maw & Co tile plaques, two rectangular panels of classical maidens, and another with Classical children playing musical instruments and singing, printed in blue on a cream ground, *impressed factory marks, chips*, 30.5 x 15.5cm. (3)

£200-300

110

Three Maw & Co Japoniste tile plaques designed by Owen Gibbons, rectangular printed and painted with a Japanese Geisha in a landscape, comprising one walking with a parasol on a coastal path, one Geisha playing an instrument and one Geisha walking in a garden, in blue, turquoise and gilt on a white ground, framed, *impressed Maw & Co mark, unsigned*, 30.5 x 14cm. (3)

Literature

Fired Earth 1000 Years of Tiles in Europe, Dennis/TACS, page 108 catalogue number 227 for a comparable example illustrated.

£400-600

111

A Minton Seasons tile and metal planer the tiles designed by John Moyr-Smith, each side set with a tile depicting a season, in shades of brown on a white ground, 20cm. high

Provenance

Richard Dennis Gallery.

Private collection.

£150-200

112

Two sets of Mintons large three tile panels, printed with stylised flower and foliage frieze in green, terracotta, sand and black, *impressed factory marks*, 20.5cm. square (each tile), (6)

Provenance

Private collection.

£200-300

113

A Mintons' Art Pottery Studio tile plaque by Sudovici, rectangular, painted with a young lady preparing whilst holding a fishing rod, on a river bank with a young naked child, in colours, in ebonised wood frame, *printed factory mark, paper Phillips & Pearce retail label, re-stuck chip to corner*, 35.5 x 23cm.

£400-500



112



113



114



115

114

A Craven Dunnill two tile *Shepherds* advertising panel, printed and painted with a shepherd with his sheepdog, titled *Shepherds Always Reliable*, in colours, impressed marks, minor frits to rims, 30 x 15cm (2)

£150-200

115

Three Mintons' Pottery tile plaques probably designed by John Wadsworth and Leon Solon, rectangular, decorated in low relief with a duck swimming in a pond with a bird resting on the bankside amongst purple flag iris, in colours, later framed, marks concealed by frame, 28 x 13cm (tile), (3)

Provenance
Private collection.

£300-500

116

A nine tile panel probably Maw & Co, painted with a large stylised flower with scrolling foliage, in ruby lustre on white ground, framed marks concealed by frame 50.5cm square.

£200-400



116

117

A Pilkington's Lancastrian Persian eight tile panel, painted with an Iznik floral repeat in turquoise, blue, green and red on a white ground, *marks concealed*, 68.5 x 37.5cm

Literature

A J Cross *Pilkington's Royal Lancastrian Pottery and Tiles*, Richard Dennis, page 13 colour plate IX for a comparable example illustrated.

£150-250

118

An Art Nouveau Pilkington's Lancastrian tile designed by Charles Francis Annesley Voysey, decorated with single tulip flower in green and blue, and three other Art Nouveau tiles, each modelled in low relief with a single flower stems, in colours, framed *marks concealed*, 39.5cm square

Literature

Hans Van Lemmen and Bart Verbrugge, *Art Nouveau Tiles*, Laurence King, front cover and page 76 for a comparable example of the Voysey tile illustrated.

£150-200

WILLIAM DE MORGAN

119

A William De Morgan *Lion and Lioness* tile, modelled in low relief with two heraldic lions, glazed blue, and two Art Nouveau tiles, *De Morgan tile unsigned, impressed marks to Art Nouveau tiles*, 15.3cm. square (3)

£150-250



117



119



118



121



120

120

A William De Morgan BBB tile, painted in shades of green, blue and aubergine on a white ground and another William De Morgan tile, framed *marks concealed*, 38 x 22.5cm (frame)

£150-200

121

A William De Morgan Early Fulham Period Mongolian two tile panel, painted with Persian flowers in shades of blue, aubergine and green on a white ground, *impressed factory marks*, minor chips, 15.5cm. square (2)

Literature

Martin Greenwood *The Designs of William De Morgan*, Richard Dennis, page 149 catalogue number 592 for the original drawing illustrated.

£150-250

122

A large William De Morgan Merton Abbey BBB tile, painted with a Persian Carnation flower in shades of blue, aubergine and green on a white ground, *impressed factory mark*, 20.5cm. square

£150-250

123

A William De Morgan Gillow three tile panel, painted in shades of yellow and green on a cream ground with two carnation flowers, framed, *marks concealed*, 52 x 22cm.

Literature

Martin Greenwood *The Designs of William De Morgan* Richard Dennis, page 133 catalogue number 719 for the original design illustrated.

£150-200



122



123



124

A good William De Morgan ruby lustre bowl by Fred Passenger, painted to the well with a shoal of scaly fish amongst waterweed, in red lustre on a white ground, the exterior painted with cartouche, *painted FP monogram*, 19cm. diam.

£4,000-5,000



125

125

A William De Morgan ruby lustre charger, painted to the well with a large scaly fish in pink and ruby lustre on a white ground, *unsigned, professional restoration*, 36cm. diam.

£2,000-2,500



126

126

A William De Morgan Persian twin handled vase, ovoid with cylindrical neck, painted with a serpent and winged dragon in blue, turquoise, green and aubergine on a white ground, *unsigned, small chips to foot*, 22cm. high

Provenance
The David Sheard collection.

£1,500-2,000



127

A William De Morgan *Sunset and Moonlight* suite lustre wall plate by Charles Passenger, painted with an eagle attacking a smaller raptor to the centre, the large bird with wings stretched around the rim, in blue and pink triple lustre, *painted CP monogram*, 25cm. diam.

Literature

Martin Greenwood, *The Designs of William De Morgan*, Richard Dennis Publications, page 45 catalogue number 1244 for the original design illustrated.

£4,000-6,000



128

128

A large Maw & Co wall charger, painted to the well with a Galleon at sail, inside a border of carnation flower panels and scrolling vine, in ruby and copper on a cream ground, *printed factory mark*, 46cm. diam.

Provenance

Private collection.

£500-800

129

An earthenware bottle vase probably Maw & Co, tapering form with knopped, flaring neck, painted with panels of flowers in red on a cream ground, *unmarked*, chip to top rim, 29.5cm. high

£200-300

130

A large John Pearson ceramic saucer, painted to the well with a vase with stylised flowers and scrolling foliage, in blue, yellow and green on a ground of stylised foliage in silver lustre, and a small John Pearson dish painted with a peacock to the well *printed factory marks*, *small dish repaired*, 30.5cm. diam. (2)

Provenance

Private collection.

£250-350

131

A Wedgwood pottery charger by Alfred Powell, painted to the well with blue carnation flowers, in blue, green and silver lustre on a white ground, the rim with panels in silver lustre on black, *impressed Wedgwood*, *painted monogram*, 32.5cm. diam.

£300-400



129



130



131

132

A Linthorpe Pottery jug designed by Dr Christopher Dresser, model no. 606, the shouldered domed body with angular handle, cylindrical neck with flaring rim, glazed matt blue, two Linthorpe Pottery vases and a pair of Bretby Pottery vases in the manner of Dr Christopher Dresser, *impressed marks, facsimile signature, chips to spout*, 16cm. high (5)

£150-200

133

A Farnham Pottery ewer, tapering cylindrical form with applied handle, incised with Pre-Raphaelite maiden in a woodland setting, glazed in shades of green, *incised marks to base, two flat chips to base*, 34cm. high

£200-300

134

A Burmantoft's Faience model of a seated monkey with a nut, model no.782, covered in a green glaze, and another Burmantoft's Faience monkey glazed sang de boeuf, *impressed and incised marks, bruise to head of sang de boeuf monkey*, 13.5cm. high, 15.5cm wide (2)

Provenance

A Private Collection of Burmantoft's Faience Pottery, Woolley and Wallis Auctioneers, 22nd June 2017 lot 774-777 for comparable monkey figures.

£300-500

135

A large pair of Burmantoft's Faience Barbotine wall chargers, model no.315, painted in impasto with simple flowers and foliage sprays in green, white and brown on a chestnut brown ground, sold with a copy of the Burmantofts catalogue, *impressed and incised factory marks*, 47cm. diam. (2)

Provenance

A Private Collection of Burmantoft's Faience Pottery, Woolley and Wallis Auctioneers, 22nd June 2017 lot 603.

Private collection.

£100-200



132



133



134



135



136



137



138



139



140

136

Jessie M Gardner

Lady in Blue

pottery sculpture of a young maiden in blue dress, on ebonised wood base,

applied exhibition label with title and artist details

34cm. high

Exhibited

Atkinson Art Gallery, Southport.

£150-200

137

A Foley Intarsio mantel clock designed by Frederick Rhead,

model no.3115, printed and painted with an allegorical figure of Time, inscribed *Time and Tide Wait For No Man*, in colours, *printed factory marks*, 25cm. high

£150-200

Φ 138

Stella R Crofts (1898-1964)

Herring Gulls,

earthenware, glazed in colours

incised Stella R Crofts Herring Gulls to base, one beak re-stuck

16.5cm. high

£200-300

139

A Bernard Moore solifleur vase, compressed form with tall, slender cylindrical neck, printed and painted with waves in shades of blue, turquoise and green on a flambe red ground, highlighted in gilt, *printed Bernard Moore mark*, 24.5cm. high

£400-600

140

A Bernard Moore flambe bowl, painted to the well with a cockerel before a rising sun, in flambe and golden lustre, inside scroll border, *painted Bernard Moore*, 19.5cm. diam.

£150-200



141

141

A Ruskin Pottery high-fired stoneware brooch, set in silver frame, the oval ceramic medallion set in pierced rectangular frame with leaf panels, another silver brooch set with two Ruskin Pottery round medallions, and a larger ceramic heart-shaped panel with later silver brooch mount, *impressed Ruskin mark to main, heart-shaped brooch stamped hallmarks, Birmingham 1990, 2.5cm wide (main brooch), (3)*

£150-200

142

A Ruskin Pottery Kingfisher lustre eggshell vase by William Howson-Taylor, dated 1916, covered in a petrol blue lustre glaze, *impressed factory marks*, 17cm. high

£400-600

143

A Ruskin Pottery High-fired stoneware bowl by William Howson-Taylor, dated 1910, footed form, mottled mint green with sang de boeuf splashes *impressed marks painted scissor mark*, 18cm wide

£500-700



142



143



144

144

A Pilkington's Lancastrian solifleur vase by Richard Joyce, dated 1915, shouldered ovoid form with cylindrical neck and flaring rim, painted with a running hound, deer and wild boar among stylised trees in golden lustre on a ruby lustre ground, *impressed factory marks, painted artist monogram and date mark*, 19cm. high

Provenance
Martin Mortimer.

£300-500



145

145

A Pilkington's Lancastrian bowl by Richard Joyce, painted to the interior with a frieze of radiating trees, the well inscribed Spero, in golden lustre on a red and orange ground, *painted artist monogram to base, professional restoration to rim*, 21.5cm. diam.

Provenance
Martin Mortimer.

£150-200

146

A Pilkington's Lancastrian vase by William S Mycock, dated 1912, shouldered form, painted with flowers and foliage in shades of gold and ruby lustre, between geometric bands *impressed mark and painted monogram and date mark*, 26cm. high

Provenance
Arts and Crafts, Woolley and Wallis Auctioneers, 19th June 2013 lot 248.
Private collection.

£1,000-1,500

147

A pair of Pilkington's Royal Lancastrian The Boy on Donkey book ends designed by David Evans, each modelled as a comical young child dressed as a medieval knight sitting on a collapsing donkey, covered in a mottled matt grey ground, *impressed factory marks, painted David Evans signature*, 20.5cm. high (2)

Literature
A J Cross *Pilkington's Royal Lancastrian Pottery and Tiles*, Richard Dennis Publications, page 72 plate 121 ,B for a comparable pair illustrated.

£200-300



146



147

148

A large and impressive Pilkington's Lancastrian tile plaque by Albert Hall, rectangular, modelled in low relief with a stag standing before a tree, in ruby and copper lustre on a cream ground, *unsigned*, 42.5 x 21cm.

Literature

Anthony Cross *Pilkington's Royal Lancastrian Pottery and Tiles*, Richard Dennis Publications, page 33 plate 35 for a comparable example illustrated.

£2,500-3,000



148

149

A Pilkington's Lancastrian lustre vase by Richard Joyce, dated 1919, slender, shouldered form painted with scaly fish swimming amongst waterweed, in golden lustre on a streaked blue and green lustre ground, *impressed marks*, painted artist cipher, 17.5cm. high

Provenance

Fine Arts and Crafts, Woolley and Wallis, 15th June 2022, lot 185.

Private collection.

£800-1,200



149

THE COLLECTION OF THE LATE HOWARD DUCKWORTH



150

Howard Norman Duckworth was born on the 22nd July 1946 in Worston, a tiny hamlet of 20 cottages and houses in Lancashire. Howard's mother was a 'Ward Knowles' and came from a family of well-known printers in Accrington. After studying at the London Academy of Music and Dramatic Art, Howard worked his whole life in the Arts and Theatre world where his skills in lighting, sound production and management were used to create many successful shows.

Over the years Howard became an enthusiastic collector of 20th-century art and ceramics with a particular passion for the 1930s. His special interest was architecture and he acquired an extensive library of books, pamphlets and pictures on the subject. A fan of classical and jazz music, he also amassed a significant collection of his favourite pieces, which he played continuously in his small cottage.

Together with much of Howard's artwork, and in his books, could be found many newspaper cuttings, printed obituaries and footnotes cross-referencing the artists and authors of the works, reflecting the extensive research he carried out. Howard's extensive collection, some of which is on sale today, demonstrates the eclectic taste he had for interesting and exquisite items.

150

A Sunflower Pottery ewer by Sir Edmund Elton, shouldered, ovoid form with pinched neck and spout, covered in dark golden crackle glaze *painted Elton mark*, 18.5cm. high

Provenance

The Collection of the Late Howard Duckworth.

£150-200

151

An unusual Sunflower Pottery vase by Sir Edmund Elton, ovoid with tall cylindrical solifleur neck, covered in a golden crackle glaze over blue, and another Sunflower Pottery vase by Sir Edmund Elton, with loop handles to the shoulder, covered in a crackled golden glaze, *painted Elton mark*, *minor glaze loss*, 31cm. high (2)

Provenance

The Collection of the Late Howard Duckworth.

£300-500

152

A near pair of Sunflower Pottery vases by Sir Edmund Elton, ovoid with cylindrical neck and twin loop handles, applied fruit bough in red on a streaked green and sand ground, a Sunflower Pottery copper lustre vase and bowl, and five other items, *painted Elton mark*, 19cm. high (9)

Provenance

The Collection of the Late Howard Duckworth.

£200-300

153

A Sunflower Pottery vase by Sir Edmund Elton, ovoid form with flattened flaring neck, applied with flowers to the body, the neck with incised peacock feather motif, in red and brown on streaked red and green ground, a Sunflower Pottery vase similar and three other vases, *glaze loss to rim of one*, *painted Elton mark*, 17cm. high (5)

Provenance

The Collection of the Late Howard Duckworth.

£200-300



151



152



153

154

A Sunflower Pottery wall charger by Sir Edmund Elton, circular with serrated rim, modelled in low relief to the well with a stylised flower, covered in a crackled gold glaze over green, *painted Elton*, 27cm. diam.

Provenance

The Collection of the Late Howard Duckworth

£150-200

155

A Sunflower Pottery ewer by Sir Edmund Elton, ovoid form with slender neck, covered with a crackled golden glaze over green, *painted Elton mark*, *professional restoration to spout*, 15.5cm. high

Provenance

The Collection of the Late Howard Duckworth.

£150-200

156

A Sunflower Pottery vase by Sir Edmund Elton, shouldered form with flaring neck, covered with a crackled golden glaze over green, *painted Elton mark*, 12cm. high

Provenance

The Collection of the Late Howard Duckworth.

£150-200

157

A Sunflower Pottery vase by Sir Edmund Elton, ovoid with swollen neck, covered with a crackled golden glaze over green, *painted Elton mark*, 10.5cm. high

Provenance

The Collection of the Late Howard Duckworth.

£150-200



154



155



156



157



158



159

158

A Sunflower Pottery vase by Sir Edmund Elton, shouldered, ovoid form with flaring neck with pinched rim, applied fish decoration in brown on a streaked green and blue glaze, a Sunflower Pottery vase and a smaller Sunflower Pottery vase, *painted Elton mark, chip to top rim, hairline to vase*, 14.5cm. high (3)

Provenance

The Collection of the Late Howard Duckworth.

£200-300

159

A Sunflower Pottery vase by Sir Edmund Elton, shouldered ovoid form with tapering neck and three loop handles, applied blossom band to the neck in blue and brown on a streaked green and blue ground, a Sunflower Pottery vase and cover and five other Sunflower Pottery pieces, *painted Elton mark*, 16cm. high (8)

Provenance

The Collection of the Late Howard Duckworth.

£200-300

160

A Sunflower Pottery vase by Sir Edmund Elton, shouldered, baluster form, applied flower band in colours on a streaked red, green and blue ground, and three Sunflower Pottery jugs, *painted Elton mark*, 32.5cm. high (4)

Provenance

The Collection of the Late Howard Duckworth.

£150-200

161

A Sunflower Pottery jar and cover by Sir Edmund Elton, ovoid with pinched, flaring rim, applied with flower stem in red and brown on a streaked blue and green ground, a Sunflower Pottery vase and six other Sunflower Pottery pots, *painted Elton mark*, 14.5cm. high (9)

Provenance

The Collection of the Late Howard Duckworth.

£200-300

162

A tall Sunflower Pottery vase and cover by Sir Edmund Elton, shouldered form with flaring neck applied floral decoration in blue on a streaked green ground, another tall Sunflower Pottery vase and two similar vases in the manner of Sunflower Pottery, *painted Elton mark, vase repaired*, 53cm. high (5)

Provenance

The Collection of the Late Howard Duckworth.

£200-300

163

A Sunflower Pottery vase by Sir Edmund Elton, shouldered, ovoid form with flaring neck with serrated rim, applied flower decoration in yellow and brown on a streaked green, yellow and blue ground, and four other Sunflower Pottery pots, *painted Elton mark*, 14.5cm. high (5)

Provenance

The Collection of the Late Howard Duckworth.

£200-400



160



161



162



163



164

164
A Sunflower Pottery Tyg vase by Sir Edmund Elton, tapering cylindrical form, applied floral roundels in colours on a streaked green ground, and two Sunflower Pottery vases, painted Elton mark, chip to rim of one vase, one dated 1911, 22cm. high (3)

Provenance
The Collection of the Late Howard Duckworth.

£200-300

165
A Sunflower Pottery Tyg by Sir Edmund Elton, cylindrical with pinched rim, covered in a crackled golden lustre glaze over blue, another Sunflower Pottery tyg inscribed Clevedon, another tyg and a jug, painted Elton mark, 17.5cm. high (4)

Provenance
The Collection of the Late Howard Duckworth.

£300-500



165

166
A Sunflower Pottery vase by Sir Edmund Elton, shouldered ovoid form, covered with a crackled golden glaze over green, painted Elton mark, 12cm. high

Provenance
The Collection of the Late Howard Duckworth.

£150-200

167
A Sunflower Pottery ewer by Sir Edmund Elton, shouldered form with pinched neck and spout, applied magnolia branch in brown and green on a streaked blue ground, another Sunflower Pottery vase and a ewer, painted Elton mark, repaired chip to vase, 25cm. high (3)

Provenance
The Collection of the Late Howard Duckworth.

£200-300

168
A Sunflower Pottery vase by Sir Edmund Elton, ovoid form with knopped neck, covered with a crackled golden glaze over green, painted Elton mark, 11cm. high

Provenance
The Collection of the Late Howard Duckworth.

£150-200



166



167



168



169

169
A Wedgwood Pottery pot and cover by Louise Powell, painted with scroll design in silver lustre on a black ground and a Wedgwood jug and cover by Louise Powell painted with leaves in silver, *impressed marks, painted monogram and 198*, 10cm. high (4)

Provenance
The Collection of the Late Howard Duckworth.

£150-250

Φ 170
E Ronald Hayward
Girl's Head (No.3)
Portland stone, on slate plinth
paper label,
23cm. high

Provenance
The Collection of the Late Howard Duckworth.

£100-200



170

171

An oak occasional table possibly retailed by Liberty & Co, octagonal top on flaring tripod base, each leg with cut out Art Nouveau flower stem *unsigned*,
71cm. high
43cm wide

Provenance
The Collection of the Late Howard Duckworth.

£100-200

172

An oak adjustable bookcase, three adjustable rectangular shelves with pegged joints, the back with pierced bird motif, *unsigned, stamped 116 to back*,
130cm. high
90cm wide
24cm deep.

Provenance
The Collection of the Late Howard Duckworth.

£100-200

173

An oak washstand with marble top in the manner of Liberty & Co, the splash-back set with press-moulded Art Nouveau tiles, over twin hinged door compartment, on turned legs, *unsigned*
120cm. high
91 x 48cm top

Provenance
The Collection of the Late Howard Duckworth.

£100-200



172



173

END OF COLLECTION



174

The Bull a rare Hammersmith pottery figure by Harold and Phoebe Stabler, modelled as two young children riding on the back of a large bull, glazed in colours impressed Stabler Hammersmith Bridge mark, incised Potted by Harold Stabler Hammersmith London, to base, impressed Harold Phoebe Stabler 1914 to back of base, 33cm. high

Literature

Leslie Haywood and Paul Atterbury *Poole Pottery*, Richard Dennis Publications, page 40 for a comparable example made by Carter, Stabler & Adams Poole Pottery. The Carter, Stabler & Adams version was made later from 1922.

Provenance

Private collection.

£1,000-1,500



175

Φ 175

Denise Wren (1891-1979)

an Oxshott Pottery stoneware vase, ribbed, cylindrical form, incised with a scaly fish, in blue on a brown ground, *incised DKW Oxshott to base*, 18cm. high

£150-200

Φ 176

David Leach OBE (1911-2005)

a Lowerdown Pottery slipware dish, rounded rectangular form, with combed decoration, *impressed seal mark*, 26cm. wide

£150-180



176

177

A Carter Stabler & Adams Poole Pottery vase, shape no.212, shouldered form with collar rim, covered in a matt brown glaze, the shoulder glazed buff, a Poole Pottery cylindrical vase with Picotee spray glazed bands and a Harold Stabler Burnham Beeches lithographic framed poster, *impressed factory mark, incised 212*, 28.5cm. high (3)

Provenance

Sir Ambrose Heal, thence by descent.

£100-200



177

A PRIVATE COLLECTION
OF MOORCROFT POTTERY





178

178

'Anemone' a James Macintyre & Co *Florian Ware* twin-handled vase designed by William Moorcroft, tubeline decorated with flower stems in blue and green on a white ground, and a *Florian Ware* coffee cup and saucer tubeline decorated with flowers and foliage, printed factory mark, painted green signature, chips to vase, 13.3cm. high (3)

£150-200

179

'Iris' a pair of James Macintyre & Co *Florian Ware* vase designed by William Moorcroft, solifleur form, tubeline decorated in blue on a pale blue ground, printed factory mark, painted green signature, 22cm. high (2)

£200-400

180

'Anemone' a James Macintyre & Co tobacco jar and cover designed by William Moorcroft, tubeline decorated with Art Nouveau flowers stems, in blue, green and ochre on a sand-yellow ground, two Moorcroft pottery lustre vases and two Moorcroft Pottery lustre pepper pots with silver bases, printed factory mark to tobacco jar, 13cm. diam. (6)

£120-180

181

'Late Florian' a Moorcroft Pottery twin-handled vase designed by William Moorcroft, tubeline decorated in blue and yellow on a celadon ground, impressed factory marks, painted green signature, 8cm. high

£150-200



179



180



181



182

'Claremont' a fine Moorcroft Pottery tea set designed by William Moorcroft with silver mounts for Shreve & Company San Francisco, tubeline decorated with mushrooms in shades of red, cream and blue on a streaked cream and blue ground, with applied silver handles and rims, comprising teapot and cover with over slung handle, milk-jug, sugar bowl and cover *painted green signature and Shreeve & Co mark, stamped sterling, fine hairline to teapot cover*, 14.5cm. high (5)

Literature

Paul Atterbury *Moorcroft Pottery 1897-1993*, Richard Dennis Publications, page 92 and 93 for various comparable tea sets with silver mounts, decorated in the Claremont pattern.

£2,000-4,000



183



184



185

183
'Pomegranate' a pair of Moorcroft Pottery candlesticks designed by William Moorcroft, tubeline decorated in shades of purple, red, green and ochre on a blue ground, and a Moorcroft Pottery 'Pomegranate bowl' *impressed factory marks, painted blue signature, bowl professionally restored*, 10cm. diam. (candlesticks), (3)

£150-200

184
'Pomegranate' a Moorcroft Pottery vase designed by William Moorcroft, waisted cylindrical form, tubeline decorated in shades of purple, red ochre and green on a blue ground, *impressed factory marks, painted green signature*, 27cm. high

£150-200

185
'Pomegranate' a Moorcroft Pottery vase designed by William Moorcroft, ovoid with flaring neck, tubeline decorated in shades of purple, red, green and ochre on a blue ground and a Moorcroft Pottery 'Pomegranate' small vase, plate, milk-jug, sugar basin and pepper pot, *impressed factory marks, painted blue signature, sugar basin restored*, 15.5cm. high (6)

£150-200



186

186
'Pomegranate' a Moorcroft Pottery vase designed by William Moorcroft, shouldered form with waisted cylindrical neck, tubeline decorated in shades of purple, pink and ochre on a streaked blue ground, and four other Moorcroft Pottery 'Pomegranate' vases *impressed factory marks, restoration to some vases*, 21.5cm. high (5)

£150-200



187

187
'Pomegranate' a Moorcroft Pottery vase designed by William Moorcroft, shouldered form, tubeline decorated in shades of purple, red, green and ochre on a blue ground, *impressed factory marks, painted blue signature, remains of paper label*, 16.5cm. high

£150-200



188

'Pansy' a rare Moorcroft Pottery tea set designed by William Moorcroft, comprising teapot and cover, milk-jug and sugar basin, with over-slung handles, tubeline decorated with pansy flowers in shades of yellow, purple, blue and green on a white ground, painted green signature, 14.5cm. high, (4)

£2,000-4,000



189



190



191



193



192



194

189

'Leaf and Berry' a Moorcroft Pottery vase designed by Walter Moorcroft, painted in colours on a green ground, and five other Moorcroft Pottery 'Leaf and Berry' vases, *impressed factory marks, painted blue signature, one restored*, 23.5cm. high (6)

£150-200

190

'Pansy' a Moorcroft Pottery vase designed by Walter Moorcroft, painted in colours on a green ground, two Moorcroft Pottery 'Leaf and Berry' vases and three other vases *impressed factory marks, painted signature*, 14.5cm. high (6)

£150-200

191

'Wisteria' a Moorcroft Pottery vase designed by William Moorcroft, shouldered form, tubeline decorated in colours on a blue ground, a Moorcroft Pottery 'Wisteria' dish with electroplated handle an inkwell and three Moorcroft Pottery 'Anemone' pattern vases, *impressed factory marks, painted blue signature, inkwell restored*, 18cm. high (6)

£150-200

192

'Frisled and Slipper Orchids' a Moorcroft Pottery vase designed by Walter Moorcroft, tubeline decorated in colours on a blue ground, and two other Moorcroft Pottery 'Frisled and Slipper Orchids' vases, *impressed factory marks, painted signature*, 26cm. high (3)

£150-250

193

'Hibiscus' a Moorcroft Pottery lamp base designed by Walter Moorcroft, painted in colours on a yellow ground, with metal mounts, another lamp base, a Moorcroft Pottery 'Hibiscus' pattern box and cover two 'Hibiscus' vases and four other items, *factory marks concealed*, 38cm. high (7)

£120-180

194

'Pansy' a pair of Moorcroft Pottery vases designed by William Moorcroft, shouldered form, tubeline decorated and painted in shades of green, purple and blue on a blue ground, and two other Moorcroft Pottery 'Pansy' vases, *impressed factory marks, painted blue signature, smallest vase professionally restored*, 13cm. high (4)

£150-200



195

195
'Flambe Orchids' a Moorcroft Pottery vase designed by Walter Moorcroft, waisted cylindrical form, tubeline decorated in colours under a flambe ground, and another Moorcroft Pottery 'Flambe Orchid' baluster vase and a Moorcroft Pottery 'Flambe Clematis' baluster vase, *impressed factory marks, painted signature, orchid baluster vase professionally restored*, 26.5cm. high (3)

£150-200



196

196
'Flambe Orchid' a Moorcroft Pottery jug designed by William Moorcroft, swollen cylindrical form, tubeline decorated in colours under a flambe glaze, and another Moorcroft Pottery 'Flambe Orchid' ovoid jug *impressed factory marks*, 15cm. high (2)

£150-200



198

197
'Flambe Leaf and Berry' a Moorcroft Pottery vase designed by Walter Moorcroft, compressed form, painted in colours under a light flambe glaze, and another Moorcroft Pottery 'Aquilegia' *impressed factory marks, painted signature*, 10cm. high (2)

£120-180

198
'Eventide' a Moorcroft Pottery tazza designed by William Moorcroft, tubeline decorated in shades of red flambe, green and ochre on a sand ground, a Moorcroft Pottery 'Flambe Leaf and Berry' plate, and a Moorcroft Pottery 'Pansy' tazza with pewter base, *impressed factory marks, painted blue signature Eventide restored, pewter base broken*, 24.5cm. diam. (4)

£150-200

199
'Eventide' a Moorcroft Pottery solifleur vase designed by William Moorcroft, tubeline decorated in red, ochre, and green on a blue streaked ground, *impressed factory marks painted blue signature, professional restoration to neck*, 14.5cm. high

£120-180



199



200

'Claremont' a large Moorcroft Pottery twin-handled vase designed by William Moorcroft, tubeline decorated with mushrooms in shades of red, purple and cream on a green ground, *impressed factory marks, painted blue signature*, 26cm. high

£1,000-2,000



201

201
'Claremont' a Moorcroft Pottery plate designed by William Moorcroft,
tubeline decorated in shades of cream, purple, pink and blue on a
celadon green ground, *impressed factory marks, minor glaze frit to back rim,*
22cm. diam.

£150-200



202

202
'Claremont' a Moorcroft Pottery vase designed by William Moorcroft,
ovoid with collar rim, tubeline decorated in colours on a mottled green
ground, *impressed factory marks,* 6.5cm. high

£200-400



203

203
'Fish' a Moorcroft Pottery vase designed by William Moorcroft,
shouldered form, tubeline decorated in shades of matt green and cream,
impressed factory marks, painted signature, 14cm. high

£300-400

204
'Fish' a small Moorcroft Pottery vase designed by William Moorcroft,
compressed form, tubeline decorated in shades of matt green and ochre,
impressed marks, painted signature, 6.5cm. high

£150-200



204



205



206

205

'Pansy' a large Moorcroft Pottery vase designed by William Moorcroft, compressed form with waisted cylindrical neck, tubeline decorated in shades of purple, and green on a blue ground, *impressed factory marks, painted green signature, stress hairline to foot rim*, 32cm. high

£150-200

206

'Frilled and Slipper Orchids' a Moorcroft Pottery vase designed by William Moorcroft, ovoid, painted in colours on a blue ground, a Moorcroft Pottery 'Wisteria' vase and 'Leaf and Berry' vase similar and three Moorcroft Pottery 'Wisteria' pattern vases, *impressed factory marks*, 7cm. high (6)

£150-250



207

207

'Leaf and Berry' a Moorcroft Pottery teapot and cover designed by Walter Moorcroft, painted in colours on a green ground, a Moorcroft Pottery 'Clematis' vase, an 'Orchid' pattern dish, a small jug and a coffee can, and five Moorcroft Pottery vases *impressed factory marks, restored cover*, 14cm. high (11)

£150-200



208

208

'Frilled and Slipper Orchids' a Moorcroft Pottery vase designed by Walter Moorcroft, painted in colours, a Moorcroft Pottery 'Pansy' vase and ten other Moorcroft Pottery vases, *applied paper label*, 12cm. high (12)

£150-200



209

209

'Frilled and Slipper Orchids' a Moorcroft Pottery baluster vase designed by Walter Moorcroft, tubeline decorated in colours on a graduated green to blue band, and three other Moorcroft Pottery 'Frilled and Slipper Orchid' vases, *impressed factory marks, painted signature, one vase professional restoration*, 18cm. high (4)

£150-200



210

210

'Anemone' a Moorcroft Pottery vase designed by Walter Moorcroft, ovoid with flaring neck, painted in colours on a green to blue graduated ground and three other Moorcroft Pottery 'Anemone' vases *impressed marks, painted signature*, 24.5cm. high (4)

£150-200



211

211
'Pansy' a Moorcroft Pottery miniature vase designed by **William Moorcroft**, baluster form, painted in colours on a blue ground, and three other miniature Moorcroft vases in the 'Frilled and Slipper Orchid', and two 'Hibiscus' patterns, *printed factory mark*, 5.5cm. high (4)

£120-180

212
'Flambe African Lily' a Moorcroft Pottery vase designed by **Walter Moorcroft**, swollen form, tubeline decorated under a flambe glaze, *impressed factory marks*, *painted green signature*, 13cm. high

£120-180

213
'Big Poppy' a Moorcroft Pottery vase designed by **William Moorcroft**, shouldered form with collar rim, tubeline decorated in colours on a blue ground, *impressed factory marks*, *painted blue signature*, 15.5cm. high

£150-200

214
'Big Poppy' a Moorcroft Pottery vase designed by **William Moorcroft**, small, baluster form, tubeline decorated in shades of purple, green and yellow on a graduated blue ground, and a Moorcroft Pottery 'Orchid' vase, *impressed factory marks*, 10cm. high (2)

£150-200



212



213



214



215



216



217



218



219

215

'Pansy' a Moorcroft Pottery vase designed by William Moorcroft, shouldered form, tubeline decorated and painted in shades of purple, blue and green on a blue ground, and another Moorcroft Pottery 'Pansy' vase impressed factory marks, painted green signature, 18cm. high (2)

£150-200

216

'African Lily' a pair of Moorcroft Pottery candlesticks designed by Walter Moorcroft, tubeline decorated and painted in colours on a blue ground, and a Moorcroft Pottery lighter and cover, impressed marks, small chip to inside rim of lighter cover, 9.8cm. diam. (4)

£120-180

217

'Pomegranate' a Moorcroft Pottery twin-handled vase designed by William Moorcroft, tubeline decorated in shades of red, purple, ochre and green on a blue ground, impressed factory marks, painted blue signature, small glaze nick to handle, 20cm. high

£150-250

218

'Pomegranate' a Moorcroft Pottery vase designed by William Moorcroft, swollen cylindrical form with flaring top rim, tubeline decorated in shades of red, purple blue and green on a streaked green ground, impressed factory marks, painted green signature, 31cm. high

£150-200

219

A Moorcroft Pottery Flamminian Ware vase designed by William Moorcroft, retailed by Liberty & Co, shouldered form with tall cylindrical neck, tubeline decorated with Art Nouveau foliate roundel, in blue on a red flambe ground, incised signature, printed Liberty mark, restored, 30cm. high

£120-180



220

220

'Waving Corn' a Moorcroft Pottery vase designed by William Moorcroft, baluster form, tubeline decorated in shades of yellow, and another smaller Moorcroft Pottery 'Waving Corn' vase, *impressed factory marks, painted signature*, 23cm. high (2)

£150-250



221

221

'Prunus' a rare Moorcroft Pottery twin-handled vase designed by William Moorcroft, dated 1912, waisted cylindrical form with twin-handles, tubeline decorated with sprays, covered in a green glaze, *painted signature, dated 1912*, 29.5cm. high

Literature

Paul Atterbury *Moorcroft Pottery 1897-1993*, Richard Dennis Publications, page 101 plate 2 for some comparable examples dated 1912.

£500-1,000



222

222

'Moonlit Blue' a tall Moorcroft Pottery vase designed by William Moorcroft, slender, flaring cylindrical form with inverted rim, tubeline decorated with trees before hills, in blue and green on a midnight blue ground, *impressed factory marks, painted blue signature, paper label*, 30cm. high

£700-1,000

223

'Cornflower' a Moorcroft Pottery vase designed by William Moorcroft, shouldered form, tubeline decorated in blue on a mottled powder blue ground, *impressed factory mark, painted blue signature*, 23.5cm. high

£300-500



223

END OF COLLECTION



224

224

'Anemone' a rare James Macintyre & Co miniature vase designed by William Moorcroft, shouldered form, tubeline decorated with blue flowers on a pale blue ground, *printed factory mark, painted green signature, small chip to inside of foot rim, 7.5cm. high*

£150-200



225



225

'Regent' a modern limited edition Moorcroft Pottery vase designed by Rachel Bishop, dated 2006, tall slender form, tubeline decorated with flowers and foliage in colours on a white ground and a Moorcroft Pottery Tudric Dream vase designed by Rachel Bishop, both in original boxes, *printed and painted factory marks, 3/25, 43cm. high (2)*

Provenance
Private collection.

£150-200

226

'Pansy' a large Moorcroft Pottery jardiniere designed by William Moorcroft, ovoid, tubeline decorated with a band of pansy flowers in shades of purple, yellow and green on a celadon ground, *impressed factory marks, painted green signature*, 29cm. diam. 21cm. high

£800-1,200



226

227

'Hazledene' a Moorcroft Pottery vase designed by William Moorcroft retailed by Liberty & Co, compressed ovoid form, tubeline decorated with trees in a landscape, in green, blue and yellow on a streaked yellow and green ground, *painted green signature and printed Liberty mark*, fine stress lines to rims, 11.5cm. high

£800-1,200



227



FROM THE ESTATE OF RICHARD BATTERHAM

228

Richard Batterham (1936-2021)

a rare small porcelain pot and cover, circular with incised radiating dots, covered in a pale ash glaze with iron spots and another smaller
unsigned, small firing crack to base of main pot, paper label to second pot,
7cm diam. (largest), (4)

Provenance

Richard Batterham *Exhibition of Stoneware and Porcelain*, British Crafts Centre, Earlham Street, London, 27th September-14th October, 1972, probably exhibited.

The Estate of Richard Batterham.

£150-250

229

Richard Batterham (1936-2021)

a rare small porcelain square jar and cover, covered in a pale ash glaze with iron spots
unsigned, paper price label for £10
8.5cm. high (2)

Provenance

Richard Batterham *Exhibition of Stoneware and Porcelain*, British Crafts Centre, Earlham Street, London, 27th September-14th October, 1972

The Estate of Richard Batterham.

£150-200

230

Richard Batterham (1936-2021)

a small stoneware beaten jar and cover with chatter band, covered in a pale ash glaze, and another smaller jar and cover
unsigned, painted cobalt marks, paper labels,
11cm. high (4)

Provenance

The Estate of Richard Batterham.

£150-200

231

Richard Batterham (1936-2021)

a stoneware circular pot and cover, the top with cut star motif, covered in an ash glaze with iron speckles,
unsigned, cobalt blue mark to base, paper exhibition label, number 53,
9.5cm. diam. (2)

Provenance

The Estate of Richard Batterham.

£150-200

Image courtesy of Stefan Morris.



228



229



230



231



232

Richard Batterham (1936-2021)

a large salt-glaze stoneware beaten jar and cover, covered in a rust slip to the foot
unsigned, incised W, small repair by Richard to the side of the pot
 26cm. high (2)

Provenance

The Estate of Richard Batterham.

£300-400



232

233

Richard Batterham (1936-2021)

a salt-glaze square jar and cover with chatter band, covered to the foot with a speckled white slip with brushed cobalt to the shoulder,
unsigned, incised 1, paper exhibition number 10 label,
 15cm. high (2)

Provenance

The Estate of Richard Batterham.

£200-300



233

234

Richard Batterham (1936-2021)

a small stoneware beaten jar and cover, covered in a dark iron glaze over ash, and two other jars and covers with chatter bands, covered in ash glazes,
painted cobalt mark to main,
 8.5cm. high (6)

Provenance

The Estate of Richard Batterham.

£200-300

235

Richard Batterham (1936-2021)

a stoneware tea caddy and cover, cylindrical, the cover with star top, covered in an ash glaze with black iron band
unsigned
 12.5cm. high (2)

Provenance

The Estate of Richard Batterham.

£200-300



235



234



236

236

Richard Batterham (1936-2021)

a cut-sided stoneware spice jar and cover, covered with an ash glaze,
unsigned, paper 76 number label,
13.5cm. high (2)

Provenance

The Estate of Richard Batterham.

£200-300



237

237

Richard Batterham (1936-2021)

a stoneware jar and cover, with cut chevron pattern, the cover with loop
handle, covered in an ash glaze
unsigned, painted number 34 to base, repaired section to cover rim by
Richard,
18cm. high (2)

Provenance

The Estate of Richard Batterham.

£150-200



238

238

Richard Batterham (1936-2021)

a salt-glaze stoneware cut-sided bowl,
unsigned,
16.5cm. diam
10cm. high

Provenance

The Estate of Richard Batterham.

£150-200



239



240



241

WILLIAM PLUMPTRE CERAMICS

Φ 239

William Plumptre (born 1959)

a stoneware plate, covered in an ash glaze, painted with three mon with simple tenmoku brush marks, on painted fine diagonal blue lines,
unsigned
28.5cm. diam.

Provenance
Private collection.

£150-200

Φ 240

William Plumptre (born 1959)

a large stoneware plate, painted with blue patches to rim, over a cream ash glaze,
painted monogram
32.5cm. diam.

Provenance
Private collection.

£150-200

Φ 241

William Plumptre (born 1959)

a large stoneware plate with textured ground, slip decorated to the well under a translucent blue glaze,
painted monogram
34cm. diam.

Provenance
Private collection.

£150-200

Φ 242

William Plumptre (born 1959)

a stoneware vase, compressed form, glazed to the foot in ash with band of fine blue diagonal lines, and another similar,
painted monogram
17cm. high (2)

Provenance
Private collection.

£150-200

Φ 244

William Plumptre (born 1959)

a cut-sided stoneware vase, covered to the foot in ash glaze, painted with simple brushed leaf design to alternate panels in tenmoku,
painted monogram
27cm. high

Provenance
Private collection.

£150-200



242

Φ 243

William Plumptre (born 1959)

a small square stoneware dish, covered with an ash glaze, the well with thick blue slip hatching, the rim impressed with small flowerhead motif, a small solifleur vase covered in a tenmoku glaze and a circular box and cover,
painted monogram to each
15.5cm, square, (3)

Provenance
Private collection.

£150-200



243



244



245



246



247



248



249

CONTINENTAL CERAMICS

245

A Shafer and Vater Suffragette bisque porcelain tea service, each piece modelled as a head of a woman, comprising teapot and cover, milk-jug, sugar basin and cover and one cup and saucer, lavender with painted green detail and gilt highlights, *unsigned, hairline to side of teapot*, 18cm. high (7)

£400-600

246

A silver overlay vase possibly Rookwood Pottery, shouldered form, the pottery vase glazed brown graduating to tan, overlaid with silver Art Nouveau flower stems *impressed marks to base*, 20.5cm. high

£200-300

247

A terracotta figure of a monkey in the manner of Walter Bosse for the Wiener Werkstatte, glazed yellow with green splashes, another modelled as two stylised animals, a terracotta model of a woman holding a scone for a candle, and three other figures, *unmarked, minor glaze chips*, 9cm. wide (monkey), (6)

£150-200

248

An Arabia Finland pottery pedestal bowl by Greta Lisa Jaderholm-Snellman, dated 1936, painted with stylised fish in black and red on a pale blue ground, and an Arabia pewter mounted tray by Greta Lisa Jaderholm-Snellman painted with stylised flowers, *painted factory marks and monogram to bowl dated 1936, tray broken and rivetted*, 30cm. diam, 20.5cm. high (2)

Provenance

Sir Ambrose Heal, thence by descent.

Literature

Heal's *At The Sign of the Fourposter*, page 122 for a contemporary photo of the artist standing by a Heal's horse van, 1936.

Catalogue notes

Greta Lisa Jaderholm-Snellman was born in Helsinki in 1894, studying at the Central School of Arts and Crafts in Helsinki in the 1920s. She held an exhibition at Heal & Son department store in London in 1937.

£100-200

249

An Art Nouveau Gouda Pottery vase, footed, flaring cylindrical form, painted with Art Nouveau flowers and foliage in colours on a pale green ground, another Ivora Gouda shouldered square section vase, two other vases and three plates, *painted made in Holland and AL monogram, minor damages*, 27.5cm. high (7)

£150-200



250

250

A Bombay School of Art Wonderland Pottery ewer, ovoid with tall flaring cylindrical neck, applied scroll handle, painted with bands of stylised flowers and foliage in green, pink and white on a brown ground, *painted marks to base, repaired neck*, 33cm. high

£150-200



251

251

A pair of Cantagalli Pottery coupes, each with gadrooned base and bowl, painted with stylised panels, the well with a leaping scaly fish in golden lustre on a cream ground, *painted cockerel mark, repaired stem to one, minor chips*, 16.5cm, high (2)

£150-250



252

252

A large Theodore Deck Iznik footed vase, painted with Persian flowers and foliage in colours on a turquoise ground, *unsigned, professional restoration*, 35.5cm. high

£400-600



253

253

A large Zsolnay Pecs pottery moonflask, model no.705, flattened disc form, on scroll feet, with applied handles, enamelled with stylised flowers and foliage in colours, with gilt highlights, on a cream ground, *printed and impressed marks*, 43cm. high

£150-250



254



255



256



257



258



259

GLASS

254

A large vaseline glass shade probably American, swollen form *unsigned*, 20cm. high
£200-300

255

Five Vaseline glass shades, various designs possibly James Powell and John Walsh Walsh, and another in the manner of James Couper and Sons *Clutha* glass, *unsigned*, 16cm. high (largest), (6)

Provenance
Private collection.

£300-500

256

An Art Nouveau Loetz Green Metallin glass vase with silver overlay, shouldered, streaked green glass with pierced silver foliate overlay with engraved detail, an Austrian iridescent glass vase with knopped neck and a modern blue lustre glass vase with pulled rim, *unsigned*, 11.5cm. high (3)

Literature
Das Bohmische Glas, 1700-1950, Passauer Glasmuseum, page 99 for a similar vase.

£150-250

257

An Art Nouveau Loetz Papillon glass vase, tapering square form with dimpled sides and fluted top rim, opaque glass with golden red splashed iridescence, *unsigned*, 9cm. high, 12.5cm wide

£150-200

258

An Art Nouveau enamelled glass vase possibly Theresienthal, baluster form with swollen neck and fluted rim, enamelled with tulip flower stems in red and green, highlighted in gilt, *unsigned*, 34cm. high

Provenance
Private collection.

£300-400

259

A Medieval revival glass beaker probably James Powell & Son, footed form, engraved with a Tudor rose flower stem to the bowl, the stem with applied prunts and engraved Anna Roemers, 1621, *unsigned*, 13cm. high

£300-400

FURNITURE & TEXTILES



260



260

A pair of Morris & Co Peacock and Dragon hand-loom jacquard woven wool curtains designed by William Morris, originally designed in 1878, 175 x174cm (2)

Provenance

These curtains came with a collection of Georgian and Arts and Crafts silver, purchased by Spink and Son in the late 1970s- early 1980s where they were then purchased by the current vendor. By repute, the owner of the silver collection's grandmother had been given them by William Morris himself.

Private collection.

Literature

Linda Parry *William Morris Textiles*, V&A Publications, page 224 catalogue number 36.

£800-1,200



261

261

A Morris & Co Bird jacquard-woven wool panel designed by William Morris, rectangular on a red ground, framed, 42.5 x 19cm.

Literature

Charlotte Gere and Michael Whiteway *19th Century Design*, Thames & Hudson page 210, plate 261 for a comparable example.

£200-300



262

262

A silk embroidered cotton table cloth, embroidered with a frieze of flower stems in purple and green, another similar, another, three smaller embroidered silk runners and two other Arts and Crafts machine woven textiles panels *unsigned*, 240 x116cm, (8)

Provenance

Private collection.

£120-180



263

263

A Glasgow School silk embroidery, rectangular, depicting an Art Nouveau maiden and three white doves, inscribed *Make Beauty, Seek Beauty Hand on Beauty*, in coloured silks, framed, *unsigned* 22.5 x 11cm. (panel)

£300-500



264

264

A silk embroidery panel depicting a child feeding a dove, oval panel, embroidered in colours, *unsigned*, 18.5 x 14cm.

£200-300



265

A silk embroidered panel of a kneeling angel singing, rectangular linen panel with silk and gold thread embroidery, framed *unsigned*, 53 x 32cm. (image)

Catalogue notes

This design was illustrated in *The Studio* magazine, by repute.

£300-500

265



266

266
An Aesthetic Movement Howard & Sons
walnut sideboard, the rectangular cabinet with
three glazed compartments over two short
drawers with carved flowerhead *mon*, the top
with central glazed twin-door compartment
flanked with shelves and rails, bevelled glass,
Hobbs locks,
applied Howard & Sons paper label to drawer
151cm. high
130cm wide
45cm deep.
£400-600



267

267
An oak folio stand with inlaid panels in the
manner of Shapland & Petter, the tapering
rectangular cabinet with hinged, drop front,
the ends each inlaid with marquetry panel of
an Art Nouveau female artist holding brushes
and a palette,
unsigned
87.5cm. wide
£400-500



Original advert from the Barnard, Bishop & Barnards catalogue.

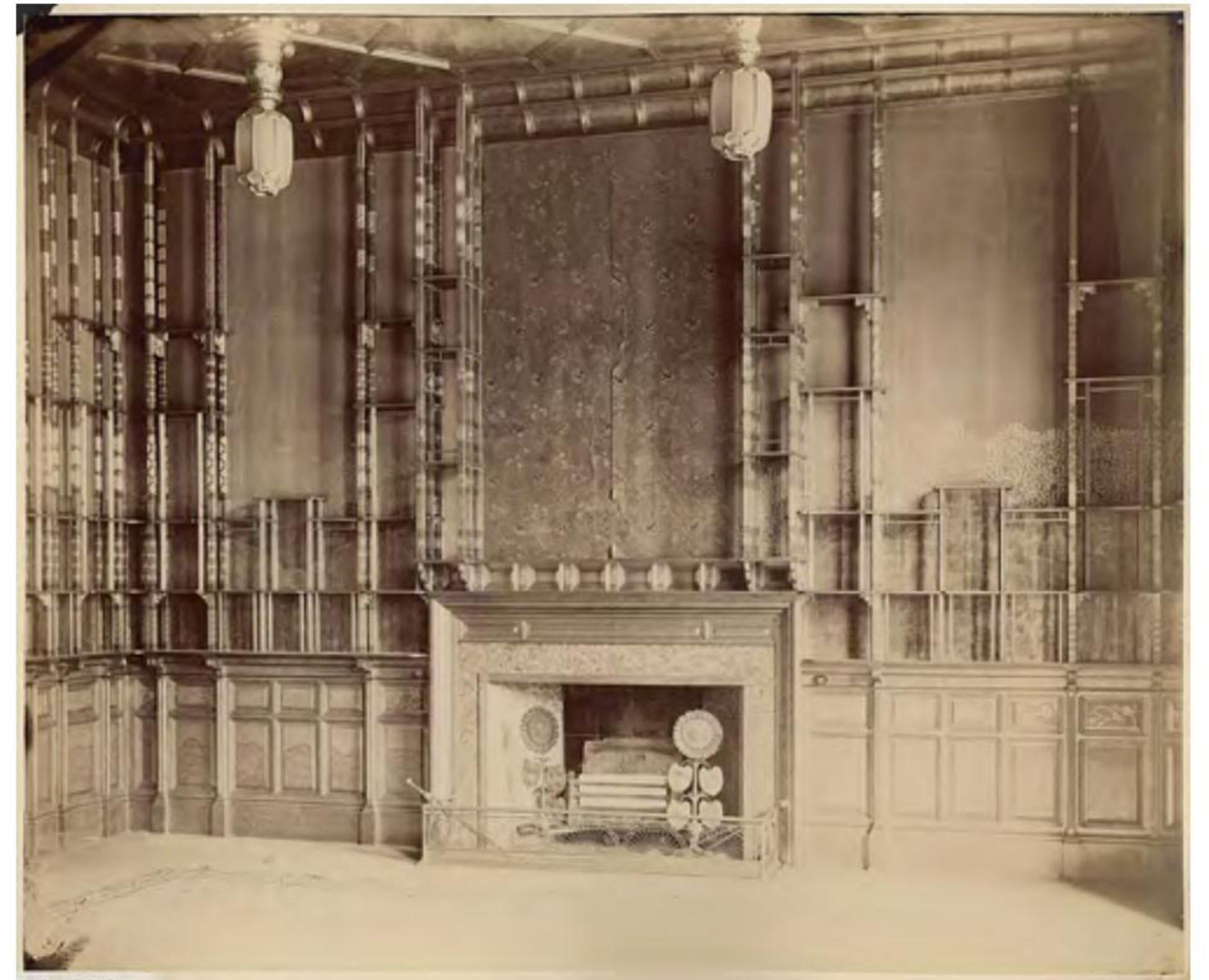


Photo probably by Harry Bedford Lemere, 1892.

268

A rare Barnard, Bishop and Barnards cast iron fire basket designed by Thomas Jeckyll, model no.880, cast with low rectangular panel of Japanese mon, set with polished brass mounts to edges, cast BBB cipher, 48cm. high, 67cm wide 33cm deep

Literature

Susan Weber Soros and Catherine Arbuthnott *Thomas Jeckyll, Architect and Designer, 1827-1881* Yale University Press, page 229 figure 6.77 for the original photograph from the Register of Design, Public Record Office, Kew (13th April 1876). The original advertisement for this fire basket and 'sunflower' andirons prices the fire basket at £15 0 0.

Catalogue notes

This fire grate was created for the Peacock Room by Thomas Jeckyll, flanked by the iconic Sunflower andirons now held in the Freer Gallery of Art, at the Smithsonian. As well as the four bee mon the grate includes the double moth cipher suggested to be his signature and also possibly a symbol of Jeckyll's friendship with Whistler.

£4,000-6,000





271



269

269
An oak bookshelf,
rectangular with splat ends,
unsigned
84cm high
61 x 29cm
£150-250

270
A Glasgow School style oak tub
chair, seven slender back splats
running from base to top rail,
drop in strung seat,
unsigned
76cm. high
£150-200

271
A mahogany inlaid armchair in the
manner of George Montague
Ellwood, on turned legs, the open
back with central panel inlaid with
Art Nouveau bell flower design,
green velvet seat, *unsigned*,
117cm. high
£150-200



270

272
An oak four-fold screen,
each rectangular panel with
carved linen-fold panels,
unsigned,
167 x 39cm (each panel)
Provenance
Private collection.
£200-300

273
A Liberty & Co oak table,
octagonal top on flaring,
turned legs with X stretcher,
applied ivory label
122cm wide
75cm high
£300-500



272



273



274

Ernest Barnsley (1863-1926)

an early English walnut and yew wall mirror, rectangular with scalloped edge, inset with raised thin border, set with mother of pearl panels, unsigned, 89 x 66cm.

Provenance
Stoneywell.

Miss A Gimson,
Given to Sir Anthony and Lady Denny, 2010.
Thence by descent.

Literature

The Decorative Arts Society Journal No.20, page 29 for an article on Kenton & Co including two mirrors attributed to Sidney Barnsley (figure 9).
Fine Arts and Crafts, Woolley and Wallis Auctioneers, 22nd June 2016 lot 223, for a mirror by Sidney Barnsley.

£1,500-2,500



275



276



276 stamp



277



278



279 detail



279

275

A Hampton & Sons oak armchair, on tapering square legs, the slender back splats with spade shape cutouts, and foliate marquetry panel, drop in seat, *applied ivorine label*
107cm. high

£150-200

276

A Liberty & Co oak and mahogany armchair, circular seat on turned flaring legs, the spindle back with leather pad *stamped Liberty mark*,
111cm. high

£200-300

277

An oak occasional table with copper top in the manner of Liberty & Co, patinated, circular copper top on flaring plank legs with cut-out heart motif, pegged joints, *unsigned*
59cm diam.
45cm high

£200-300

278

A carved oak barometer or clock case, carved with classical angels flanking central circular aperture, below winged-mask terminal, *unsigned*, 74cm. high

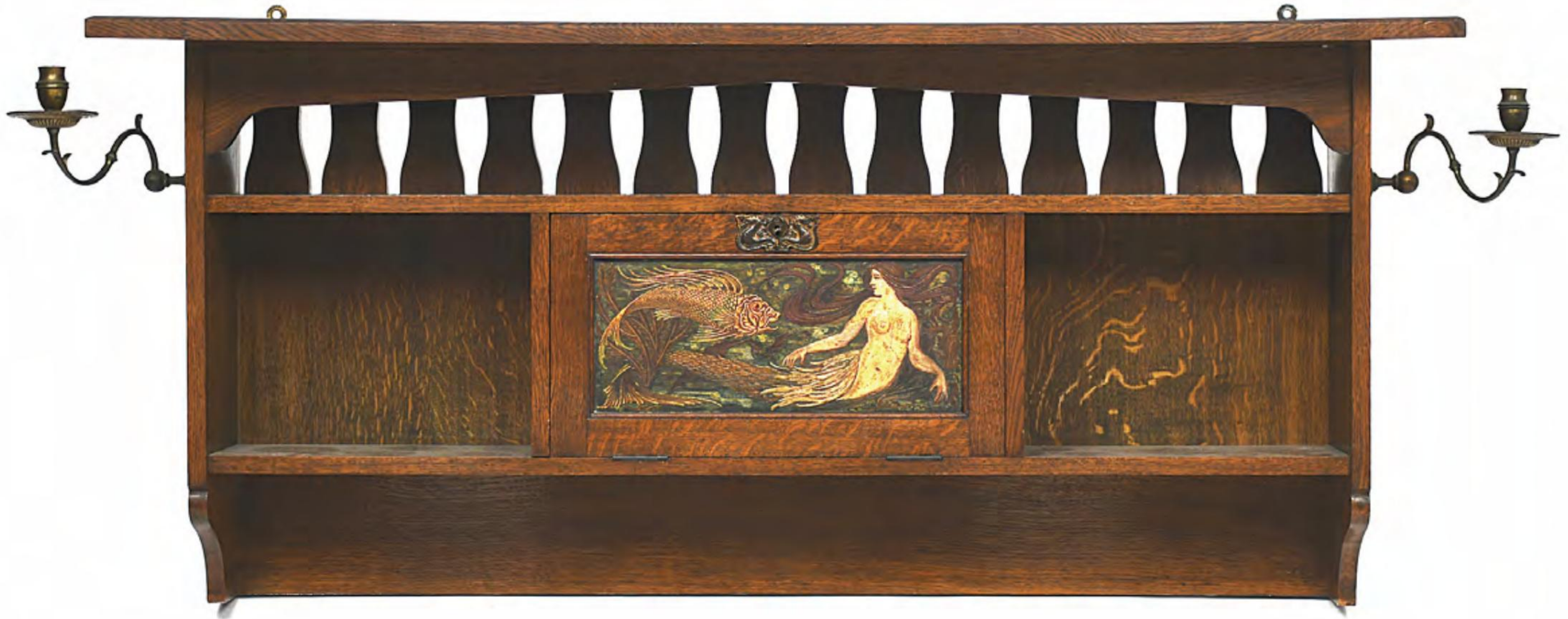
£200-300

279

A Lake District School book trough, the heart-shaped ends carved with scrolling foliate panels, the tray with entrelac frieze, *unsigned*,
58cm. long

Provenance
Private collection.

£150-200



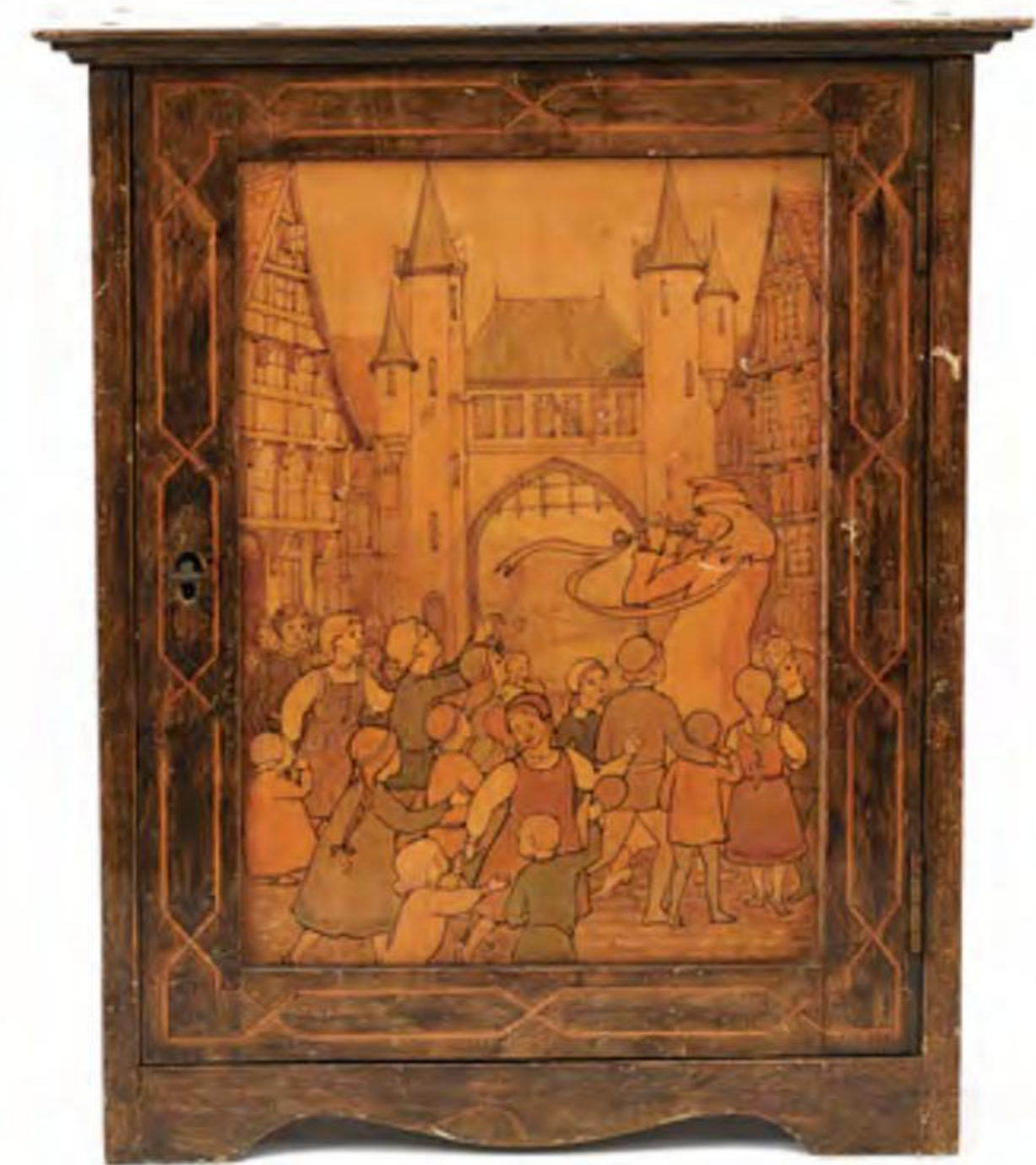
280

280

A large oak overmantel by Edgar Wood, rectangular, two open shelves flanking central cupboard with hinged door, the door decorated with a gesso panel of a mermaid and fish, with overhanging mantel with plate rack groove, patinated door furniture and candle arms to each side, *unsigned*, 155cm. wide, 89cm high, 33cm deep.

Provenance
HRD Auction Rooms, Brading, Isle of Wight, 2018, lot 242.
Private collection.

£600-1,000



281

281

A small pokerwork hanging cabinet, rectangular with hinged door, the door decorated with a scene of the Pied Piper, the sides with a scene of Hamlyn infested with rats, the other side with a boy on crutches in a woodland, internally fitted with a shelf, *unsigned* 36cm. high, 30.5cm wide.

£120-180

282

A pair of large patinated metal twin-light wall sconces possibly Birmingham Guild, shield shaped with applied stems of foliage, two floriform lights, set with central blue Ruskin stoneware heart, mounted on shield-shape wooden panel, *unsigned*, 50cm. high (2)

Provenance
James Miles Ltd.
Private collection.

£800-1,200



282



283



284

283

A Heal's fumed oak chest on stand designed by Ambrose Heal, designed 1899, the base with large drawer, on four turned legs, the top chest with three drawers below two smaller, with wrought metal furniture, *unsigned*
152cm high
102cm wide.

Provenance
Greenbank House, Chester.
Private collection.

Literature
Oliver S Heal, *Sir Ambrose Heal and the Heal Cabinet Factory 1897-1939*, page 157 for a comparable example illustrated.
This is model no.401 in the Heal's catalogue and listed as retailing for £11 10 0.

£300-500

284

A Heal's fumed oak chair designed by Sir Ambrose Heal, partially turned legs and back supports, the central back splat with cut-out heart motif *unsigned*,
107cm. high

Provenance
Greenbank House, Chester.
Private collection.

£150-200

285

A Heal & Son oak 216 Newlyn Bedroom Suite dressing table designed by Ambrose Heal, rectangular with four drawers, on turned legs, with later mirror made to the original design by Oliver Heal and a stool, 137 x 63cm (top), 153cm. high (2)

Provenance
Sir Ambrose Heal, thence by descent.

Catalogue notes
This was one of the first three suites designed by Ambrose Heal in 1897.

£500-800

286

'A Book of Bedroom Furniture' 1936 and 'Reasonable Furniture & Furnishings for Small Houses, Cottages & Flats' 1934
two Heal's furniture catalogues, (2)

£150-200



285



286



287 detail

287

A Heal's fumed oak chest on stand designed by Ambrose Heal, designed 1899, the base with large drawer, on four turned legs, the chest with three drawers below two smaller, with wrought metal furniture, *applied label*, 149cm high, 54cm deep, 96cm wide, 96cm wide.

Literature

Oliver S Heal, *Sir Ambrose Heal and the Heal Cabinet Factory 1897-1939*, page 157 for a comparable example illustrated.

This is model no.401 in the Heal's catalogue and listed as retailing for £11 10 0.

£800-1,200



287

288

A Heal & Co St Ives oak dressing table designed by Sir Ambrose Heal, rectangular with two-drawers, on tapering squared legs, the top with adjustable mirror and two tapering candlesticks with polished iron sconces, patinated iron drawer pulls, *stamped mark to drawer*, 147cm. high, 107cm wide.

Provenance

Private collection.

Literature

Oliver S Heal *Sir Ambrose Heal and the Heal Cabinet Factory*, Oblong Books, page 152 for a St Ives Dressing Chest illustrated.

£500-1,000



288



289

289
A set of four 19th century ash and elm ladderback chairs, on turned legs, an ash and elm ladderback rocking chair, with rush seat, and an ash ladderback chair, 90cm. high, (6)

Provenance
Sir Ambrose Heal, thence by descent.

Catalogue notes
Ambrose Heal was attracted by and collected 'Regional chairs'. He wrote that one of his earliest recollections was of a visit to the workshop of Philip Clissett in Bosbury - possibly when he had taken an apprentice placement at James Plucknett in Warwickshire from 1890 to 1892. Clissett's designs were known in London by then, the Art Worker's Guild had chairs made by him in 1888.

£150-200



290

290
A pair of Ernest Beckwith walnut armchairs designed by Walter Francis Crittall, with openwork trellis back and arms, carved geometric panels to front rail and back splats, unsigned 100cm. high (2)

Literature
John Rogers *Modern English Furniture*, Country Life.

Catalogue notes
Walter Crittall, was the son of Francis Henry Crittall the owner of Crittall windows from 1884, and was involved in the DIA (Design & Industry Association) from 1915.

£500-800



291



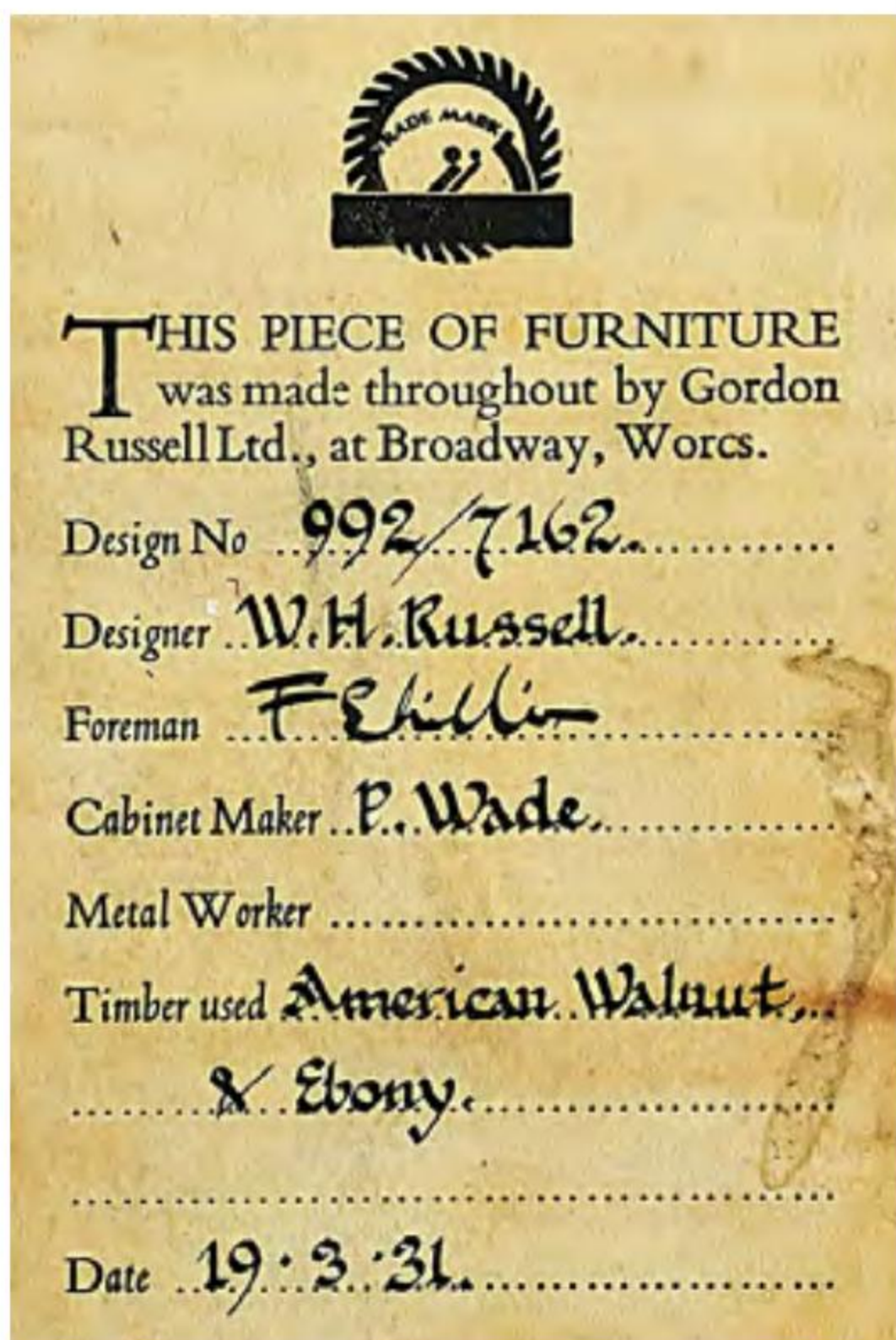
292

291
A set of six bentwood chairs in the manner of Thonet, with cane backs and seats, unsigned 102cm. high (6)

Provenance
Arts and Crafts Woolley and Wallis, 20th June 2012, lot 402.
Private collection.

£200-300

292
A Fischel bentwood occasional table, rectangular top over bentwood frame with pierced Secessionist flower motif under-rail, paper label, 38 x 58cm (top), 68cm. high £200-300



293

A Gordon Russell American walnut and ebony cupboard over chest, designed by W H Russell, made by P Wade, dated 1931, twin-door compartment with single shelf, over four drawers, with polished steel handles, *applied paper label to drawer*, 147cm high
97cm wide
50.5cm deep.

Provenance
Private collection.

£1,000-1,500



294



294 label

ARTHUR W. SIMPSON KENDAL

294

An Arthur W Simpson *The Handicrafts* Kendal oak pipe stand, tapering rectangular section, with simple carved heart motif, applied label, 14cm. high

£300-400

295

An Arthur W Simpson *The Handicrafts* Kendal carved oak log basket, flaring rectangular form with carved with panels of stylised flowers and scrolling foliage, with carved fleur-de-lys handles, with tin-liner, unsigned, 47cm wide, 43cm. high

Provenance

Paul Reeves.

Private collection.

£300-500



295



296

296

An Arthur W Simpson *The Handicrafts* Kendal oak travelling writing slope, model no.8432, tapering rectangular section, with carved band of pomegranate and scrolling foliage, applied label, stamped 8432, 36cm. wide.

£300-500

297

An Arthur W Simpson *The Handicrafts* Kendal oak table, model no.7301, square, railed top on four tapering legs applied label, stamped 7301, 61cm square (top) 70cm. high

£200-400



297

298

An Arthur W Simpson *The Handicrafts* Kendal oak stand, rectangular with carved foliate panels, the top with rivetted copper rectangular panel stamped 7182, 37 x 21.5cm.

£300-400



298



299

WORKS ON PAPER

Φ 299

Isabel Florrie Saul (1895-1982)

Saint Maurice,

ink and gold heightener, on paper, depicting a Roman centurion on horseback, framed
signed in ink bottom right
18 x 15cm. (image)

Catalogue notes

Saul studied at Bournemouth Municipal School of Art and went on to specialise in watercolours, ink and etching. She exhibited at RA 1926-1966, usually portraits or flower studies, and was a fellow of the Royal Society of Arts until 1981 her work can be found in York Minster, Carlisle and Salisbury Cathedrals and in the Russell-Cotes Art Gallery, Bournemouth.

£150-250

302

John William Waterhouse, manner of

The Kiss,

terracotta pastel on paper, possibly Romeo and Juliet, in gilt frame
unsigned

25cm diam. (image)

50.5cm square (frame)

£300-400

303

John Riley Wilmer (1883-1941)

The Letter, 1930

watercolour on paper, framed depicting a Pre-Raphaelite lady in a garden,
signed and dated lower left
29 x 15cm.

£300-500



300

300

Lawrence Harris

Juliet

watercolour on paper, framed
signed lower right

£400-600



301

301

Sir Edward Coley Burne-Jones, manner of

Portrait of a Dancing Maiden, (from The Mill)

pastel on paper, framed
unsigned

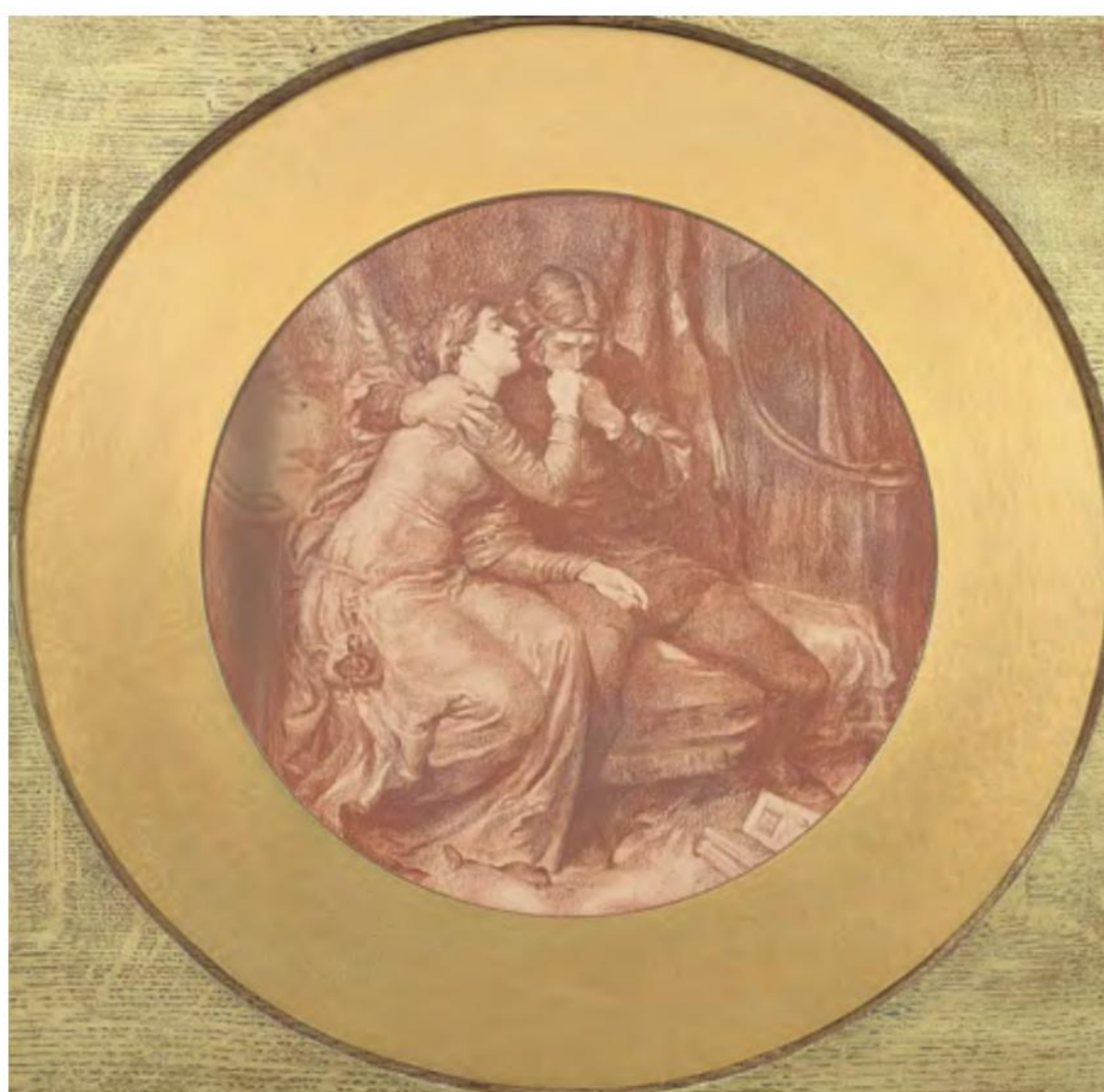
52 x 33cm. (image)

95 x 74cm. (frame)

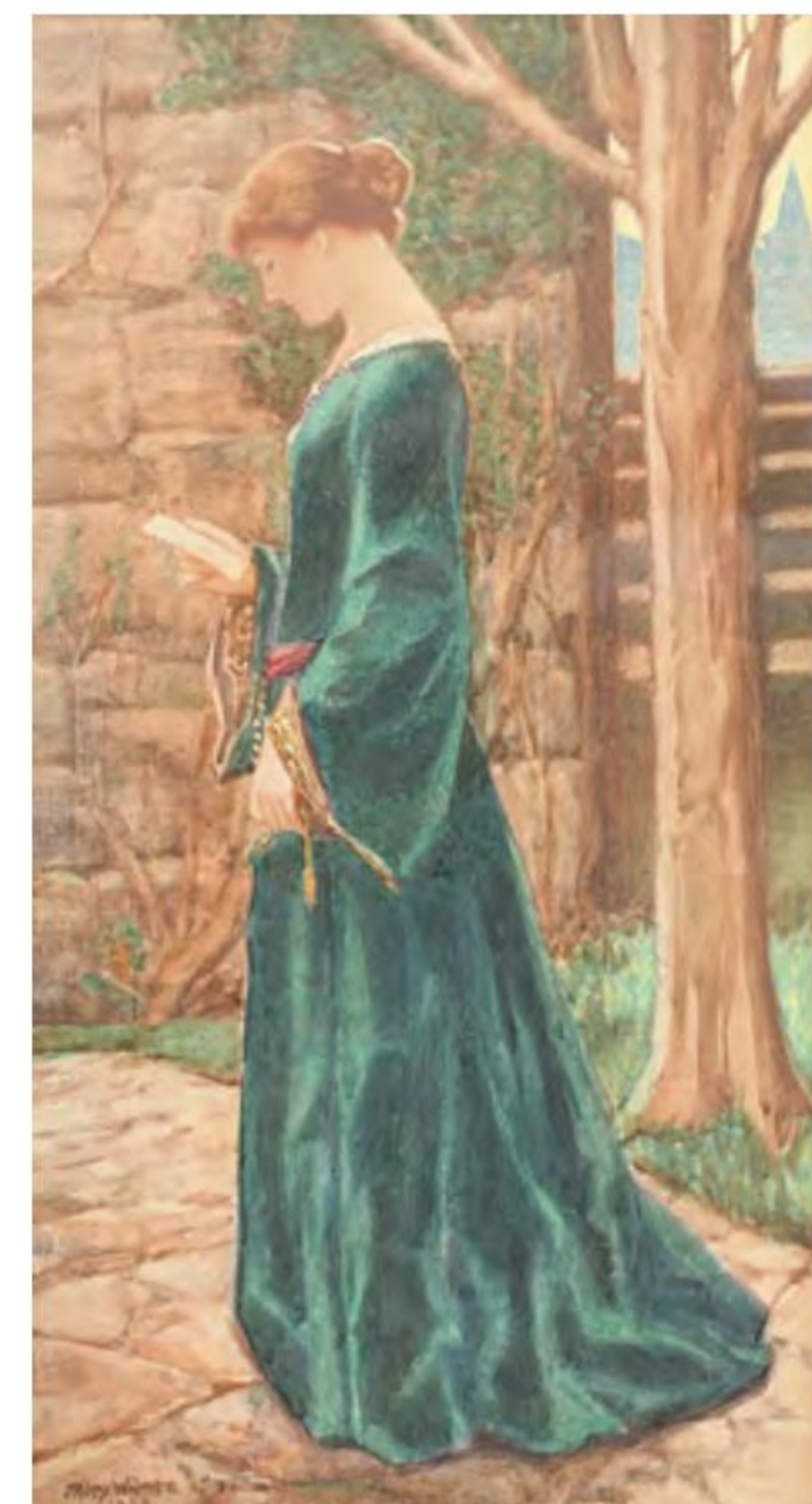
Catalogue notes

The model for this dancer, in *The Mill*, painted by Burne-Jones in 1882, is Marie Spartali Stillman.

£300-500



302



303



304



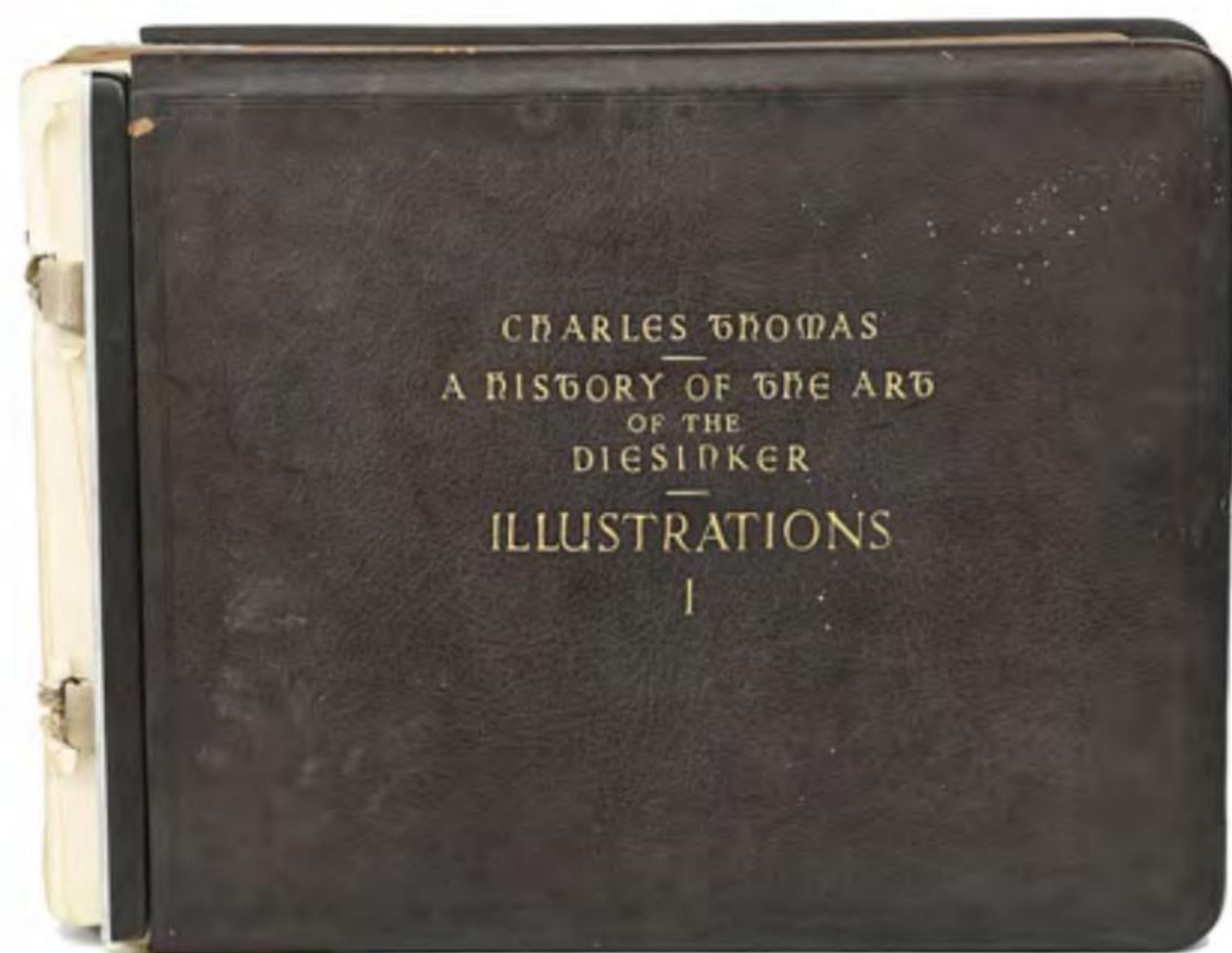
304

A large Arts and Crafts and Design archive collated by Mark Golding, photocopies of contemporary publications including *The Studio*, in lever arch files, including volumes on Heal's, Birmingham Guild of Handicrafts, Dr Christopher Dresser, WAS Benson, Shapland & Petter, Pugin, Godwin, Building News, J P White, Parker & Unwin, Gordon Russell, Gerald Summers, A.E. Jones, John Pearson, Talwin Morris and others, 'The Lygon Arms Broadway' a booklet, postcards of The Lygon Arms, and 'R D Russell & Marian Pepler', (a lot)

Provenance

Mark Golding, Arts and Crafts Home.

£150-250



305 part



305

An archive of the artist Charles Thomas, comprising letters, photographs, glass slides and negatives of his travels, his World War I War medal and Victory medal, his Ordnance Corp cap badge, *A History of the Art of Diecasting* by Charles Thomas, a plaster plaque of a sailing vessel by a windmill, three silverpoint prints, and a woodblock for printing a star design, (a lot)

Provenance

The collection of Phillip Allen (1938-2022).

£300-400



306



306

Walter Crane (1845-1915)

a collection of books illustrated by Walter Crane, comprising *Triplets* (including *The Baby's Opera*), published by George Routledge & Sons, 1899 signed by Walter Crane, *Beauty's Awakening*, 1899, *A Masque of Days*, 1901, *Pan Pipes*, 1883, three versions of *The Baby's Banquet*, two copies of *The Baby's Opera*, and a modern almanac, *A Flower Wedding*, Cassell & Company, *Legends for Lionel*, 1887, and *An Artist's Reminiscences* by Walter Crane, 1907, and a letter from Edith Craig to Walter Crane, dated 1903 discussing the commission of *Masque of Queens*.

(14)

Catalogue notes

Edith Craig was born in 1869, the daughter of E W Godwin and Ellen Terry. She was interested in the Suffrage movement from childhood and joined the Women's Social & Political Union in 1908.

The letter to Walter Crane belongs with the signed copy of *The Triplets* and may indicate that this copy of *The Triplets* once belonged to him or Edith Craig.

£150-250



307



308

307

The Studio Year Book

volumes, 1906, 1907 (two copies), 1908, 1909, 1910, 1913, 1915, 1916, 1919, 1923, 1933, 1934, 1936, 1943-48, 1949, 1950-51 (Two copies), 1951-52, 1952-53, 1953, 54, 1954-55, 1956-57, 1957-58, 1966-67, and a collection of Pre-Raphaelite Review magazines, (a lot)

£150-200

308

How Cinderella Was Able to go to the Ball a brochure on Batik written and illustrated by Jessie M King, published by G T Fovlis & Co, 21 x 15.5cm.

£150-200



309 part

309

Henry Stacey Marks RA (1829-1898), after

Seven Ages of Man,
seven lithographic prints by W Palmer (1854-1932), with white highlights,
in ebonised wood frame,
signed W Palmer,
52 x 24.5cm (largest image), (7)

£500-800

Φ 310

Daisy Theresa Borne (1906-1998)

Bust of a African Woman, 1940
patinated slate on stepped oak base
signed to the side of shoulder D T Borne, 1940, repaired,
46cm. high

Provenance
Private collection.

Literature

Joyce Bidder & Daisy Borne, *The Fine Art Society*, catalogue no.39 for a comparable portrait bust titled *Zulu Warriors* dated 1936.

£500-800



310

311

Robert Anning Bell, manner of

Spring

a painted plaster roundel, of a classical maiden holding flowers, in
colours, framed
unsigned,
45cm. diam. (panel)
60cm. diam (frame)

£200-300



311



312



313

312
Antonio Frilli (1860-1902)
Dante and Beatrice
 white marble busts,
 signed A Frilli Firenze, repaired,
 26cm. high (2)

£200-400

313
Clement Oswald Skilbeck (1865-1954)
Justice, 1914
 a cast silver cloak clasp
 signed C O Skilbeck, 1914 in the case
 11.5cm. diam.

Catalogue notes
 Clement Skilbeck exhibited at the fifth, sixth, seventh and eighth Arts and Crafts Exhibition Society exhibitions, between 1896 and 1906. He was considered one of the last Pre-Raphaelite artists and was friends with William Morris and Edward Coley Burne-Jones.

£200-400

314
A Viennese cold painted bronze erotic box and cover attributed to Bruno Zach, the cover cast with a monkey seated on a cushioned strewn bed, a tassel concealing a lock, opening to expose a couple partially dressed and in amorous pursuit, *unsigned*, 9.5cm. high, 19cm wide.

£1,500-2,000

315
Franz Xavier Bergman (1861-1936)
Arab on a Camel,
 cold-painted bronze
 cast marks to underside of camel
 13.5cm. high

£300-400

316
Franz Xavier Bergman (1861-1936)
Native American Indian on Horseback
 cold-painted bronze, on later red marble base
 cast marks to underside of horse,
 16.5cm. high (bronze)

£600-800



314



315



316



317

317

An Art Nouveau brass twin-light table lamp, domed, pierced base cast with flowers and foliage, central column terminating with twin foliate branches and frosted glass flower shades, on ebonised wood base, *unsigned*, 59.5cm. high

£150-200



318

318

A Continental Secessionist brass desk lamp, counter-balanced circular base with scroll stem cast with stylised flower stems, supporting drum stem with glass jewel set domed shade and glass flume *unsigned* 30cm wide (3)

£150-200



319

319

A small brass casket the design attributed to Dagobert Peche for the Wiener Werkstatte, shaped, rectangular section on ball feet, the hinged cover with ball finial, *unmarked*, 12cm. wide

£200-300

320

A Continental silvered metal Secessionist mantel clock, square section, the square base supporting drum clock case on four square section columns, with pierced geometric panels, circular dial with Arabic numerals, *unmarked*, 33.5cm. high

Provenance
Private collection.

£300-500



320



321

321
A patinated copper and silver bowl by Harry Charles Hall with enamel panels, the footed bowl with raised and silvered foliate stems, set with red enamel flowers, *stamped HCH to base*, 10.8cm. high, 26cm. diam.

Catalogue notes
 Born in 1882, Harry Charles Hall was awarded the 2nd prize in *The Studio* competition to produce a design for a rose bowl, published in 1900.

£500-800



322

322
A Guild of Handicraft silvered metal muffin dish and cover the design attributed to Charles Robert Ashbee, circular section, the hammered domed cover with applied flower finial set with red glass cabochon, *unsigned*, 23.5cm. diam. (2)

£200-400



323

323
A Guild of Handicraft silver mug, flaring conical form, the handle modelled as a serpent, *stamped marks GofH London 1933*, 8.3cm. high

£150-250



324

324
A pair of brass fire tongs designed by Charles Francis Annesley Voysey probably manufactured by Thomas Elsley, with simple heart-shaped grips, unsigned, 65cm. long

Literature
Judy Rudoe *A Catalogue of The British Museum Collection*, catalogue no.298 for a comparable pair illustrated.

£300-500



325

325
A Jesson and Birkett brass single inkwell designed by Charles Francis Annesley Voysey, tapering square section, with hinged square, domed cover, stamped 673R to base, 14.5cm. wide

Literature
Karen Livingstone, Max Donnelly and Linda Parry *CFA Voysey Arts and Crafts Designer*, V&A Publishing, catalogue no.312 for a comparable single inkwell.

£800-1,200



326

326
A Jesson and Birkett brass double inkwell designed by Charles Francis Annesley Voysey, tapering, rectangular base, with two hinged square, domed covers, stamped J&B mark and 672, 25cm. wide

Literature
Karen Livingstone, Max Donnelly and Linda Parry *CFA Voysey Arts and Crafts Designer*, V&A Publishing, page 247 catalogue no. 313 for a comparable double inkwell attributed Richard Llewellyn Rathbone.

£1,000-1,500



327

327

An Art Nouveau brass book cover and letter chest, stamped in low relief with a peacock displaying, set with small turquoise coloured cabochon, a WAS Benson silvered metal picnic teapot with ebonised handle, and a Benham & Froud chamberstick, *unsigned*, 29.5 x 25cm (book), (4)

£250-400

328

A Glasgow School brass wall scone, the rectangular backplate stamped in low relief with a butterfly motif, *unmarked*, 30cm. high

Provenance
Private collection.

£150-200



328



329

329

A Glasgow School brass wall mirror, rectangular, stamped in low relief with Art Nouveau flower stems, with rectangular bevelled glass *unsigned*, 32 x 26.5cm.

£150-250

330

An Alexander Ritchie Iona brass box with enamel panel, rectangular section with hinged cover, the cover stamped with entrelac and shield panel, with applied enamel shield of a sailing ship and heraldic lion, *unmarked*, 9.5cm, high, 9.5cm deep.

£400-500

331

A repousse copper wall mirror the design attributed to John Pearson, circular form, hammered in relief with dragons and rivet panels, *unsigned*, 60.5cm. diam.

£200-300



330



330 top



331



332

332

A patinated repousse copper deep rim bowl by John Pearson, hammered to the well with leaping scaly fish, bird and dragon amongst flowers and foliage, the rim with vine motif, *unsigned*, 47cm. diam.

Provenance
The David Sheard collection.

£800-1,200



333

333

A patinated copper plate in the manner of John Pearson, hammered in low relief with a frieze of scaly fish to the rim, another smaller patinated copper plate decorated in low relief with birds, and a Duchess of Sutherland Cripple's Guild copper plate *first two unsigned, DSCG stamped mark*, 30.5cm. diam. (largest), (3)

Provenance
Private collection.

£150-200



334

334

A John Pearson repousse copper plate, dated 1905, the rim hammered in relief with a frieze of flowers and foliage, and another larger patinated copper dish decorated to the well with a galleon and large scaly fish to the well, *signed JP 1905 to smaller plate*, 23.8cm. diam. (2)

£250-350



335

335

A John Pearson repousse copper box, with cedar wood lining, rectangular form with hinged cover, with simple flower stem motif to front, the cover with single sunflower, *punched JP 1899*, 23cm.wide

£200-300



336

336

A John Pearson repousse copper casket, rectangular with hinged cover, the cover hammered in low relief with two stylised dragons, cedar lined, *punched JP monogram*, 17 x 11.5cm. diam.

£150-200



337

337
A large Newlyn Industrial Classes copper twin-handled tray, the oval tray repoussé hammered with a frieze of fish, waterweed and shells, with pierced rail, *stamped* Newlyn, 58cm. wide.

£150-250



338

338
A Russell & Sons Lygon copper bowl, hammered, patinated copper bowl on three shallow domed feet, *stamped* marks, 33cm. diam.

£150-200

339
A copper inkwell in the manner of John Paul Cooper, tapering, octagonal hammered form with hinged cover, with ropetwist borders, *unmarked*, 13.8cm. diam.

£300-400

340
A patinated copper and enamel box possibly A E Jones, rectangular with hinged cover, hammered finish, the cover with raised, pierced panel inscribed AJ over green enamel roundel, *unsigned*, 18cm. wide

£120-180

341
A pair of John Hardman & Co Gothic Revival brass candlesticks in the manner of AWN Pugin, stepped, circular base, knopped cylindrical stem with crenulated scone, *stamped* marks to side of one scone, 39.5cm. high (2)

£300-500

342
A Gorham & Co mixed metal vase, model no.Y50, ovoid copper body with fluted rim, decorated in low relief with a pumpkin and butterflies, a swallow and a cricket in white metal, *stamped* marks, 9cm. high

£120-180

343
An Art Nouveau easel back patinated copper picture frame, shaped, rectangular form applied with Art Nouveau maiden and tall flower stem panels, *unmarked*, 25cm. high

£120-180



340



341



342



343



344

344
A patinated metal and vaseline glass ceiling pendant light, the glass shade flaring with fluted rim, with ceiling rose, *unsigned*, 19.5cm. wide (2)
 £150-250



345

345
An Art Nouveau pendant light fitting with glass shade in the manner of John Walsh Walsh, the tapering teardrop shade applied with glass prunt decoration in amber and green glass, with ceiling rose *unsigned*, 25cm long (2)
 £200-300



346

346
A patinated metal ceiling pendant light with vaseline glass shade, the flaring cylindrical shade with fluted rim, with ceiling rose *unsigned*, 18cm. high
 £150-250



347

347
A WAS Benson copper and brass chamber stick designed by George Heywood Sumner, the curved copper backplate stamped with flower stems, stamped WAS Benson mark, 21.5cm. high
 £300-500



348

348
A WAS Benson brass and copper table lamp, model no.426, the brass tripod foot cast with foliate terminals and scroll handle, supporting copper reservoir body and modern copper reflector shade made by Christopher Vickers, stamped WAS Benson mark, 28cm. high

Literature
 Ian Hamerton WAS Benson Arts & Crafts Luminary, ACC, page 249 plate 5 this design illustrated.

£200-300



349

349
An Art Nouveau brass wall light with John Walsh vaseline glass shade, with scrolling foliate panel decoration, *unsigned*, 26cm deep.

£150-200



350

350
A WAS Benson copper and brass oil lamp with James Powell vaseline glass shade, model no.426, tripod brass foot with copper reservoir, with flaring cylindrical vaseline shade *unsigned*, 29.5cm. high

£200-300

351
A WAS Benson copper and brass oil lamp, the arched brass tripod foot cast with foliate panels, knopped stem supporting brass reservoir, *unsigned*, 42cm. high

£200-300

352
Three patinated copper and brass oil lamps designed by WAS Benson, each on square base with domed foot, shouldered, flaring cylindrical stem, supporting copper reservoir stamped Hinks marks to reservoir, 44cm. high (3)

£400-600



351



352



353

353

A patinated metal and vaseline glass ceiling pendant light, the glass shade flaring with fluted rim, with ceiling rose, *unsigned*, 19.5cm. drop (2)

£150-250



354

354

A patinated metal and vaseline glass ceiling pendant light, simple flaring glass shade, with ceiling rose, *unsigned* 16.5cm. diam. (2)

£150-250



355

355

A copper and brass ceiling light in the manner of WAS Benson with James Powell vaseline glass shade, *unsigned*, 29cm. long

Provenance

J S M Scott Collection.

The John Scott Collection A Christmas Spectacular, volume 6, The Fine Art Society, catalogue no. 218.

Private collection.

£150-200



356

356

A WAS Benson twin branch copper and brass wall light, twin copper branches with spiral decoration, applied with copper foliate panels, with cylindrical vaseline glass shades, *stamped marks*, 35cm. deep, 42cm wide

£300-500



357

357

A WAS Benson brass desk/wall light, tripod foot with curved, articulated stem and fitting, with red silk shade *stamped marks*, 33cm. high

£300-400



358

358

A WAS Benson brass adjustable table/wall lamp with vaseline glass shade, the heart-shaped base supporting curved stem and adjustable fitting, with ovoid vaseline glass shade, stamped WAS Benson mark to base, 28cm. high

£150-250

359

A WAS Benson brass table/wall light with vaseline glass shade, brass tripod foot with ball terminal, articulated arm, with flaring vaseline glass shade unsigned, 32cm. high

£200-300

360

An Art Nouveau gilt patinated table lamp with Muller Freres glass shade, curved foliate stem on openwork base, mottled opaque glass shade graduating to purple rim, acid etched Muller Fres Luneville to shade, base cast VD to underside, 43cm. high

£150-250



359



360



361

361

Sir Frank Brangwyn RA RWS RBA (1867-1956) designer

an enamel panel by S Tumudi, after the design for a poster for The Studio Magazine, 1, depicting two figures representing The Arts before a factory building, in colours, in original wood frame

signed in the enamel drawn by F Brangwin enamel S Tumudi,

16.5 x 12.5cm. (panel)

21.5 x 17.5cm (frame)

Woolley and Wallis would like to thank Libby Horner for her help cataloguing this panel.

£500-1,000

Φ 362

Ernestine Mills (1871-1959)

Blue Bird

a rare enamel panel, oval, painted with a bird perched on a flowering tree bough, in colours and gilt, in gilt wood frame,

signed EM in the panel, original paper label with title to the reverse

13.5 x 8.5cm (panel)

18.5 x 14cm (frame)

Provenance

Private collection.

Catalogue notes

Irene Cockroft in her catalogue *New Dawn Women*, discusses in detail Mills' symbolic use of birds - The colours adopted by the Artists' Suffrage League were blue and silver. Mills bluebird enamel and silver brooches would have been an apt symbol of service to the League (and the Suffragette Movement).

Woolley and Wallis would like to thank Irene Cockroft for her help cataloguing this enamel.

£1,000-1,500



362



363



364

LIBERTY & CO.



365



366

363

A Liberty Tudric pewter and enamel inkwell designed by Archibald Knox, model 0141, square section tray with tapering cylindrical well and hinged square cover, set with enamel rectangular panel in blue and green, the tray with four blue and green enamel roundels, engraved to tray with initials and 1915, *stamped marks*, 15.5cm. wide, 8.5cm. high

Provenance
Private collection.

£200-300

364

A Liberty & Co Tudric pewter inkwell designed by Archibald Knox, model no.0164, compressed form with cylindrical neck cast in low relief with a band of stylised Art Nouveau foliage, hinged domed cover, *stamped marks*, 9cm. high

£150-200

365

A Liberty Tudric pewter and enamel twin-handled vase designed by David Veasey, model no.010, tapering cylindrical form, cast in low relief with a frieze of stylised trees, inscribed For Old Times Sake, set with eight blue enamel panels, *indistinct stamped marks*, 19.5cm. high

£200-300

366

A Liberty & Co English Pewter hot-water jug designed by Archibald Knox, model no.2079, cylindrical form cast in low relief with heart-shaped foliage and blue enamelled flower panels, two Liberty & Co Tudric pewter baskets designed by Archibald Knox, with glass liners, and a Continental Art Nouveau pewter basket with glass liner, *stamped marks*, 18cm. high (4)

£150-200

367

A rare Liberty Tudric pewter four piece coffee set designed by Archibald Knox, model no.0375, comprising coffee pot and hinged cover, hot-water pot and hinged cover, milk-jug and sugar basin, cast in low relief with Art Nouveau stylised honesty sprays, pots with ebonised wood handles, *stamped marks*, 14.5cm. high (coffee pot), (4)

Provenance
Private collection.

£800-1,200



367

368

A Liberty & Co Tudric pewter and enamel tea set designed by Archibald Knox, model no. 0231, cast in low relief with Art Nouveau foliage with blue enamel panels, comprising teapot with hinged cover, milk-jug and sugar basin, hot-water jug and coffee pot with hinged covers, and a large twin-handled tray, a Liberty Tudric pewter tea strainer and a hammered pewter coaster, 49cm. wide (tray), (8)

Provenance
Private collection.

Literature
Stephen A Martin *Archibald Knox*
ARTMEDIA, page 198 for a comparable set illustrated.

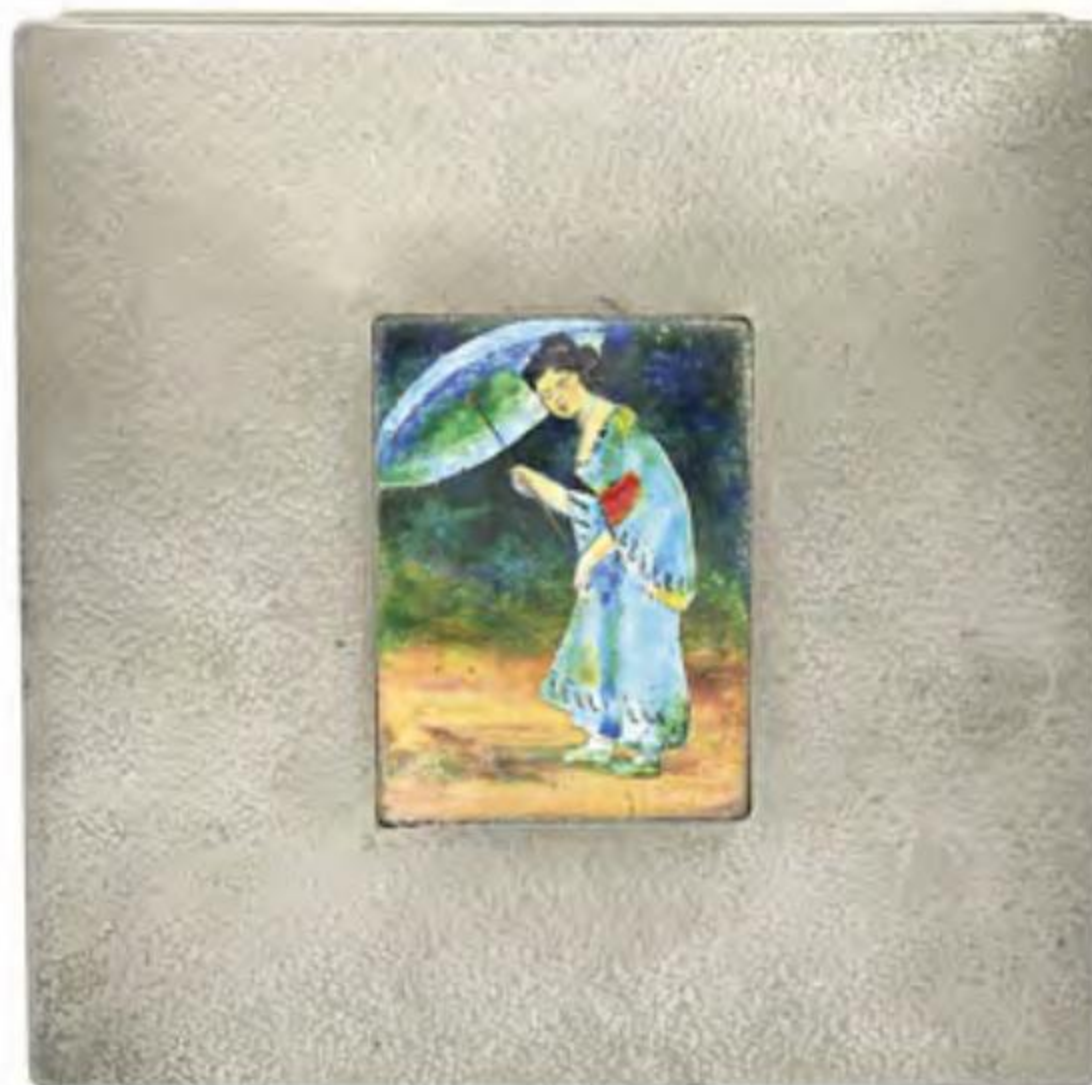
£500-1,000



368



369



369 top

369

A large Liberty & Co Tudric pewter box set with enamel panel, model no. 0236, the rectangular enamel panel of a Geisha probably by Fleetwood Charles Varley, the box with cast flowerhead motif, the hinged cover with textured finish, with cedarwood lining, *stamped marks*, 18cm. square

£200-300

370

A Liberty & Co Tudric pewter card tray designed by Archibald Knox, model no.0163, circular, cast in low relief with stylised honesty, and a smaller Liberty & Co Tudric pewter dish by Archibald Knox, model no.0251, *stamped marks*, 25.3cm diam. (2)

Literature

Stephen A Martin, *Archibald Knox*, ARTMEDIA, page 203 for a comparable example of the card tray illustrated.

£150-250



370



371

A pair of Liberty Tudric pewter and enamel matchbox covers designed by Archibald Knox, model no.01614, rectangular on bun feet, the top with rectangular panel enamelled in shades of blue and green, *stamped marks*, 6cm. wide (2)

£150-200



371

372

A Liberty & Co silver vase, model 4056, footed with knopped flaring body, decorated with a band of scrolling foliage to the neck, on a hammered ground, engraved inscription *Peter from Red May 11th 1929* to the base *stamped marks*, Birmingham 1925, 19.5cm. high

£200-300



372



373

A Liberty Tudric pewter and enamel mantel clock designed by Archibald Knox, model no.0629, tapering square section, architectural form with overhanging top, the front applied with an Art Nouveau enamel panel of stylised honesty in red, blue and green enamel, the circular copper dial with green and blue enamel, Roman numerals, *stamped marks*, 16cm. high

Provenance

British Art Pottery & Design, Woolley and Wallis, 3rd December 2014 lot 635.

Private collection.

Literature

Stephen A Martin *Archibald Knox* ARTMEDIA, page 233 for a comparable clock illustrated.

£2,000-3,000



374

374

A Liberty Cymric silver tankard designed by Archibald Knox, model no.2188, cylindrical form with cast Art Nouveau foliate handle, *stamped marks*, Birmingham 1904, 15.5cm. high

Provenance

Private collection

Literature

Stephen A Martin *Archibald Knox*, ARTMEDIA, page 193 for a comparable jug form illustrated.

£1,500-2,000



375

375

A Liberty Cymric silver and enamel tankard designed by Archibald Knox, model no.2036, cylindrical form, cast with Art Nouveau honesty enamelled blue and green above the handle, *stamped marks*, Birmingham 1905, 8.5cm. high

Provenance

Private collection.

Literature

Stephen A Martin *Archibald Knox*, ARTMEDIA, page 195 for a comparable example illustrated.

£1,500-2,000

376

A Liberty Cymric silver cup designed by Archibald Knox, flaring cylindrical form, cast in low relief with Art Nouveau whiplash entrelac foliage, stamped marks, Birmingham 1902, etched number to base, 9cm. high

Provenance

Private collection.

Literature

Stephen A Martin *Archibald Knox*, ARTMEDIA, page 195 for a comparable mug illustrated.

£1,500-2,000



376

377

A Liberty Cymric silver chalice designed by Archibald Knox, model no.278, flat circular base supporting twisted stem and flaring bowl, worn stamped marks to base, Birmingham, 20cm. high

Provenance

Private collection.

Literature

Stephen A Martin *Archibald Knox*, ARTMEDIA, page 180 for an identical coupe illustrated.

£1,000-2,000



377



378



379

378

A John Grinsell & Sons cut glass and silver plated claret jug after a design by Dr Christopher Dresser, the swollen cut glass body with cylindrical collar, angled handle and spout, with flat cover engraved with monogram, *stamped shield mark with cupid to inside cover*, 19.5cm. high

£150-200

379

A Goldsmiths and Silversmiths Company Ltd silver watchcase, rectangular, cast in low relief with Art Nouveau iris flowers, hinged form with velvet lined back, with Goldsmiths and Silversmiths Company Ltd pocket watch with enamelled dial, *stamped marks, London 1904*, 11.5cm. high, (2)

£150-250

380

A Tiffany & Co mixed metal paperknife, rectangular hammered form with three simple seedpods to the handle, a large Aesthetic Movement Theodore Starr silver serving spoon, the handle decorated with a crab on wild grasses, and a tea strainer, *stamped marks*, 19cm. long (paperknife), (3)

£400-600



380

381

A set of Meta Napier-Brown Art Metalworker silver and enamel buttons, circular, hammered finish with blue enamel, in presentation case, another silver and enamel set and another set of enamelled metal buttons, in fitted cases, *box signed*, (3)

Provenance
Private collection.

£150-250

382

A set of six William Hair Haseler silver and enamel buttons, probably retailed by Liberty & Co, circular, cast in low relief with scrolling foliate design, enamelled in blue and green, in fitted presentation case, *stamped WHH Birmingham 1910*, 1.5cm. diam. (6)

Provenance
Private collection

£150-250



381



382



383

384

385

383

A Charles Horner silver and enamel pendant necklace, the pierced shield shaped pendant with green enamel oval panel, and simple drop, and another similar cast with fleur de lys and blue enamel panel, *stamped marks, CH, Chester*, 9cm. drop (2)

£150-200



386

384

A Charles Horner silver and enamel pendant necklace, pierced silver frame with central green enamel panel, with simple drop, and a silver and enamel Tudor Rose brooch, *stamped marks, Chester*, 8cm. drop, (2)

£150-200

385

A Smith & Ewen silver and enamel pendant, cast with entrelac motif and heart-shaped leaves, enamelled pink, blue and green, with simple drop, *stamped marks, Birmingham 1909*, 5cm. long

£150-200

386

A Liberty & Co Cymric silver brooch designed by Archibald Knox, cast in low relief with Art Nouveau foliate design in green and blue enamel, *stamped L&Co Cymric*, 3.3cm. wide.

£200-300



387

Φ 387

A silver and enamel brooch by Ernestine Mills, the heart-shaped panel enamelled with three thistles, enamelled in green and pink, the silver wirework frame with ball clusters, *unsigned, small crack to enamel*, 6cm. high

£200-300



388



389



390



391

388

A Smith & Ewen silver and enamel pendant, round, domed form with pierced rim, enamelled in blue and green with a stylised flowerhead, *stamped marks*, Birmingham, 1909, 3cm. diam.

£150-200

389

A Smith & Ewen Secessionist silver and enamel pendant, cast in low relief, enamelled in blue and green, with simple drop, on hammered finish, *stamped marks*, Birmingham, 4.5cm. long

£200-300

390

A James Fenton silver and enamel pendant, cast in low relief with arrow motif in blue, green and yellow enamel, with simple drop, *stamped marks*, Birmingham 1908, 4cm. long.

£200-300



392

391

A Charles Horner silver and enamel pendant necklace, shield shaped enamelled with four panels of green and blue enamel, with simple enamelled drop, a brooch similar and another heart shaped brooch *stamped marks*, Chester 1907 (necklace), 3.5cm. long (3)

£150-200

392

A Charles Horner silver and enamel brooch, cast in low relief as a stylised flower, enamelled blue to green, a Charles Horner silver and enamel shield shaped brooch and two enamelled bar brooches, *stamped marks*, Chester 1908 (main brooch), 3.5cm. wide (4)

£150-200



393

393

A silver and amethyst necklace the design attributed to Arthur and Georgie Gaskin, oval wirework frame of flowers and tendrils, set with central abalone shell, and four polished amethyst stones, below larger amethyst cabochon, the chain with smaller wirework panels set with abalone shell, on link chain, *unsigned*, 4cm. long (pendant)

£700-1,000

394

A silver and blue zircon pendant necklace in the manner of Arthur and Georgie Gaskin, the frame modelled as a wreath of berried foliage, set with six stones, with simple stone drop, *unmarked*, 9.5cm. drop.

£200-300

395

A gold, opal and moonstone pendant necklace, the wirework frame with heart-shaped leaves, set with central opal, inside, four small opals and cultured pearl border, with opal drop flanked by two blue stone drops, the chain with similar blue stone, *unsigned* 5cm long

£500-800

396

A silver necklace the design attributed to Arthur and Georgie Gaskin, the six wirework panels with simple flower and ball cluster terminals, set with moonstone, pink tourmaline and green peridot stones, on later chain, *unsigned*, 55cm. long.

£400-600

Φ 397

A George Hunt silver and enamel brooch, the rectangular enamel landscape panel set in silver wirework frame, with rope-twist border, with foliate terminals, set with three abalone shell roundels, *signed G Hunt to reverse*, 6cm. wide

£300-500



394



395



396



397



398



399



400



401

398

A Charles Horner silver and enamel pendant necklace, shield shaped textured finish with central blue enamel roundel, with drop, another similar and a Continental *Secessionist* silver and enamel pendant necklace, *stamped marks*, 7cm drop (3)

£150-200

399

An Art Nouveau Charles Horner silver and enamel pendant necklace, cast with a heart-shaped leaf enamelled blue flanked with two small green enamel leaves, with small blue enamel drop, and another Egyptian Revival silver and enamel necklace *stamped marks*, Chester 1906, 4cm drop (2)

£150-200

400

A pair of silver-gilt cuff links probably Artificers Guild the design attributed to Edward Spencer, circular link with rope border and central polished abalone shell, the oval link with pierced rim set with pink tourmaline *unsigned*, 1.5cm wide (2)

Provenance
Private collection.

£300-500

401

A pair of enamel cuff links the design attributed to the Guild of Handicrafts, one circular link set with enamel of a peacock, the other wirework link set with opals and green peridots, *unmarked* 1.8cm diam (enamel link), (2)

£300-500



402

402
A George Shiebler silver *Homeric Style* brooch, model 5701, cast in low relief with a bat before crescent moon, with two classical bust roundel drops, stamped makers mark, sterling, 5701, 10cm. wide

£300-400

403
An Art Nouveau Levinger and Bissinger *plique a jour* enamel pendant necklace by Heinrich Levinger, modelled as a stylised bird, enamelled graduated purple cells, with two blister pearl drops, the chain with small *plique a jour* graduated purple enamel panels, stamped makers mark, depose and 930, 5.5cm. long

Literature
Fritz Falk, *Jugendstil-Schmuck - Art Nouveau Jewellery*, Arnoldsche, page 238 figure LB89 for a comparable pendant illustrated.

£600-800

404
An Art Nouveau silver and *plique a jour* enamel pendant locket attributed to Meyle and Mayer, modelled as a single purple flag iris stem on blue water background, unsigned, 5.5cm. long

Literature
Fritz Falk, *Jugendstil-Schmuck - Art Nouveau Jewellery*, Arnoldsche, page 264 figures MM16 and MM17 for comparable *plique a jour* enamel floral lockets illustrated.

£400-500



403



404 open



404

END OF SALE

DESIGN

WEDNESDAY 16TH & THURSDAY 17TH OCTOBER 2024



The Captured Bird a Goldscheider Pottery model
of a bat girl dancer designed by Josef Lorenzl

Estimate £1,000 - 2,000*

ENQUIRIES

Michael Jeffery
+44 (0)1722 424505 | mj@woolleys.live

*Visit woolleyandwallis.co.uk/buying for additional charges on final hammer price

FURNITURE, WORKS OF ART & CLOCKS

WEDNESDAY 3RD & THURSDAY 4TH JULY 2024



An Alfa-Romeo P2 clockwork tinplate toy model
By CIJ (Compagnie Industrielle du Jouet), 1930s
Estimate £3,000 - 5,000*

ENQUIRIES

Mark Yuan-Richards
+44 (0)1722 411854 | myr@woolleys.live

*Visit woolleyandwallis.co.uk/buying for additional charges on final hammer price

FINE JEWELLERY

WEDNESDAY 10TH & THURSDAY 11TH JULY 2024



Andrew Grima, an impressive gold, amethyst and diamond necklace, circa 1969

Estimate £14,000 -18,000*

ENQUIRIES

Marielle Whiting | +44 (0)1722 424595 | jewellery@woolleys.live

*Visit woolleyandwallis.co.uk/buying for additional charges on final hammer price

SILVER & OBJECTS OF VERTU

TUESDAY 16TH & WEDNESDAY 17TH JULY



A modern silver 'Aqua Poesy' beaker, by Hiroshi Suzuki

Estimate £2,500 - 3,500*

A modern silver 'Aqua Poesy III (V-7)' vase, by Hiroshi Suzuki

Estimate £10,000 - 15,000*

ENQUIRIES

Rupert Slingsby | +44 (0)1722 446956 | rs@woolleys.live

*Visit woolleyandwallis.co.uk/buying for additional charges on final hammer price

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2. a utility bill or document showing your name and address

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You will be asked to show your documents or email copies.

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If you are unable to attend the sale you can leave a commission bid. This will be executed on your behalf by the auctioneer who will purchase the lot as cheaply as possible bearing in mind any reserve price and other bids.

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Live online bidding is now available free of charge for most of our auctions via bid.woolleyandwallis.co.uk, enabling you to take part in the bidding from anywhere in the world live as it happens.

BUYER'S PREMIUM

The Buyer shall pay the hammer price together with a premium thereon of 26% plus VAT @20% (totalling 31.2% inclusive) on the first £500,000 and 20% plus VAT @20% (24% inclusive) thereafter.

CONDITION REPORTS

The relevant department will be pleased to give condition reports on any lot, where practical. All weights and measures given in the catalogue should be regarded as approximate.

The colours printed in the catalogue are not necessarily true.

SALE RESULTS

These will be posted on our website shortly after the sale.

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Woolley & Wallis do not offer a packing and despatch service but the following are carriers in our area.

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Mailboxes	+44 (0)1962 622133 info@mbewinchester.co.uk www.mbe.co.uk/winchester
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Sackville-West Moving & Storing	+44 (0)2080 909988 office@sackvillewest.co.uk www.sackvillewest.co.uk
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ZIXIS Fine Art Limited	+44 (0)7873 981026 zixisfineart@163.com www.zixisfineart.co.uk
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Please note that we cannot be held responsible for any damage or loss to items once they are in the hands of a carrier.

EXPORTING YOUR PROPERTY FROM THE UK

If you are exporting your property, import taxes, customs duties and other fees may apply at the country of destination. It is also your responsibility to ensure that your shipment can be lawfully imported to the destination country.

Please note that due to the withdrawal of the Retail Export Scheme by HMRC, we are unable to provide VAT refund documentation (C88) for hand-carried exports.

In order to qualify for a VAT refund, your lots must be exported by a shipper and valid export documentation must be provided.

PAYMENT AND CLEARANCE

Payment is due immediately after the auction in pounds sterling. If you are a first time buyer we will need your name, address and bank details and will require funds to be cleared before purchases can be released.

The following methods of payment may be made:

Bankers draft, cashiers cheque, personal cheque, debit and credit cards.

Wire transfers should be sent to:
Lloyds Bank plc, Blue Boar Row, Salisbury SP1 1DB.
Account no. 00957707
Sort code 30-97-41
IBAN no. GB20LOYD30974100957707
BIC code LOYDGB21063

Debit and Credit cards: Visa, Mastercard, Amex or Union Pay.

Where practical, payment can be made and purchases collected during the auction.

We reserve the right to add storage charges to all lots not collected within 30 calendar days of the sale. This will include a handling fee of £20 (+ VAT) per consignment and a storage charge of £2 (+ VAT) per lot per day. No goods will be allowed to be collected until these charges have been paid.

LOT SYMBOLS

VAT

Lots marked with an dagger (†) are subject to VAT on the hammer price. Lots marked with an omega (Ω) have been temporarily imported from outside the EU and are subject to VAT at 5% on the hammer price and the buyer’s premium. In online catalogues, the Sales Tax % column indicates the rate of VAT on hammer price.

CITES REGULATIONS

Please note that lots marked λ may be subject to CITES Regulations when exported.

The CITES Regulations may be found at www.defra.gov.uk/ahvla-en/imports-exports/cites/

ARTIST’S RESALE RIGHT / DROIT DE SUITE

Lots marked with a Φ symbol are potentially subject to a levy.

Droit de Suite is a royalty payable to a qualifying artist or the artist’s heirs each time a work is resold during the artist’s lifetime and up to a period of 70 years after the artist’s death.

Royalties are calculated on a sliding percentage scale based on the hammer price excluding the buyer’s premium. The royalty does not apply to lots selling below £1,000 and the maximum royalty payable on any single lot is £12,500.

Droit de Suite, which is not subject to VAT, will be added to the buyer’s purchase price and then passed on to the relevant collecting agency.

Royalties for Droit de Suite are as follows:

4%	Up to £50,000
3%	£50,000.01 - 200,000
1%	£200,000.01 - 350,000
0.5%	£350,000.01 - 500,000
0.25%	In excess of £500,000
Up to a maximum levy of £12,500	

FIREARMS

Lots marked F in the catalogue, or by any other means identified as controlled firearms, are subject to the UK firearms/shotgun licencing regime, and should only be viewed/purchased by individuals with appropriate licences. It is the responsibility of the bidders to ensure that they are legally authorised to acquire the lot that they are bidding for. In the event that such a lot is successfully bid for by an individual who is not authorised to possess it, that individual will be required to pay for it, but will not be allowed to take physical possession of it. The auctioneers will re-offer the lot on behalf of the buyer in a future auction; or may accept instructions to dispose of it by some other legal means, at their discretion.

ROYAL INSTITUTION OF CHARTERED SURVEYORS

CONDITIONS OF BUSINESS

INFORMATION FOR BUYERS

- 1. Introduction.** The following informative notes are intended to assist Buyers, particularly those inexperienced or new to our salerooms. All sales are conducted on our printed Conditions of Sale which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.
- 2. Agency.** As auctioneers we usually contract as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy your primary contract is with the seller.
- 3. Estimates.** Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.
- 4. The purchase price.** The Buyer shall pay the hammer price together with a premium thereon of 26% plus VAT @20% (totalling 31.2% inclusive) on the first £500,000 and 20% plus VAT @20% (24%) inclusive thereafter.
- 5. VAT. (†)** indicates that VAT at the current standard rate is payable by the purchaser on the hammer price as well as being an element in the buyer's premium. This imposition of VAT is likely to be because the seller is registered for VAT within the European Union and is not operating the Dealers Margin Scheme or because VAT is due at 20% on importation into the UK. The omega symbol (Ω) indicates that the lot has been imported from outside the European Union and the present position is that these lots are liable to a reduced rate of VAT (5%) on the gross lot price (i.e. both the hammer price and the buyer's premium). Lots which appear without either of the above symbols indicate that no VAT is payable on the hammer price. This is because such lots are sold using the Auctioneers' Margin Scheme and it should be noted that the VAT included within the Premium is not recoverable as input tax.
- 6.** We are, primarily, agents for the seller. We are dependent on information provided by the seller and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed or any examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition, we shall be liable for any defect which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).
- 7. Electrical goods.** These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician first.
- 8. Export of goods.** Buyers intending to export goods should ascertain (a) whether an export licence is required for the goods to leave the U.K. and (b) whether there is any specific prohibition on importing the goods in question into the destination country because, e.g. they may contain prohibited materials such as ivory. Charges may be applicable for export licences. Ask us if you need help.

The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.
- 9. Bidding.** Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the registration form. Some form of identification will be required if you are unknown to us. Please enquire in advance about our arrangements for telephone bidding.
- 10. Commission bidding.** Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyers' premium. They will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone.
- 11. Methods of Payment.** As a general rule any cheques tendered will need to be cleared before removal of the goods is permitted. Please discuss with our Office in advance of the sale if other methods of payment are envisaged.
- 12. Collection and storage.** Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

TERMS OF CONSIGNMENT FOR SELLERS

- 1. Interpretation.** In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. Similarly the words 'we', 'us', etc. refer to the Auctioneers.
 - 2. Commission** is charged to sellers at the following rates: 15% + VAT on each lot sold for up to £999, 10% + VAT on each lot realising £1,000 and above.
 - 3. Removal costs.** Items for sale must be consigned to the sale room by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.
 - 4. Loss and damage waiver.** We are not regulated by the FSA for the provision of insurance to clients. However, we for our own protection assume liability for property consigned to us at lower pre-sale estimate. To justify accepting liability, we make a charge of 1.5% of the hammer price plus VAT or, if unsold, our mid estimate of the hammer price. If the owner of goods consigned instructs us in writing not to take such action, they then remain at owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 4 is inapplicable.
 - 5. Illustrations.** The cost of any illustrations is borne by you. If we consider that the lot should be illustrated your permission will usually be asked first. The copyright in respect of such illustrations shall be the property of us, the auctioneers, as is the text of the catalogue.
 - 6. Minimum bids and our discretion.** Goods may be offered subject to a reserve agreed between us before the sale in accordance with clause 7.
 - 7.** We may sell lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us 'discretion' we may accept a bid of up to 10% below the formal reserve.
- Reserves.**
- (a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and insurance charges stipulated in these Terms of Consignment).
 - (b) A reserve once set cannot be changed except with our consent.
 - (c) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.
- 8. Electrical items.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.
 - 9. Soft furnishings.** The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 8 and 9 are subject to the provisions of The Torts (Interference with Goods) Act 1977, Schedule 1, a copy of which is available for inspection on request.
 - 10. Descriptions.** Please assist us with accurate information as to the provenance etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds. The liability to reimburse the sale proceeds shall not arise where you are acting reasonably and honestly and are unaware of the forgery but we are or ought to have been aware of it.
 - 11. Unsold and withdrawn items.** If an item is unsold it may with your consent be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.
 - 12. Withdrawn and bought in items.** These are liable to incur a charge of up to 10% plus VAT of the reserve or low estimate on being bought in or withdrawn after being catalogued.

13. Conditions of Sale. You agree that all goods will be sold on our Conditions of Sale. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner. You undertake to compensate us and any buyer or third party for all losses liabilities and expenses incurred in respect of and as a result of any breach of this undertaking.

14. Authority to deduct commission and expenses and retain premium and interest.

- (a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale and any interest earned on the sale proceeds until the date of settlement.
- (b) You authorise us in our discretion to negotiate a sale by private treaty not later than the close of business on the day of the sale in the case of lots unsold at auction, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these terms apply.

15. Warehousing. We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £2 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

16. Settlement. Subject to our normal trading conditions, payment will be made by BACS or cheque 5 weeks after the sale unless the buyer has not paid for the goods. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 10 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

CONDITIONS OF SALE

Woolley & Wallis Salisbury Salerooms Ltd carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale on the following General Conditions and on such other terms, conditions and notices as may be referred to herein.

1. DEFINITIONS

In these Conditions:

- (a) 'auctioneer' means Woolley & Wallis Salisbury Salerooms Ltd or its authorised auctioneer, as appropriate;
- (b) 'deliberate forgery' means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;
- (c) 'hammer price' means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;
- (d) 'terms of consignment' means the stipulated terms and rates of commission on which Woolley & Wallis Salisbury Salerooms Ltd accepts instructions from sellers or their agents;
- (e) 'total amount due' means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;
- (f) 'sale proceeds' means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising.
- (g) "You", "Your", etc. refer to the buyer as identified in Condition 2.
- (h) The singular includes the plural and vice versa as appropriate.

2. BIDDING PROCEDURES AND THE BUYER

- (a) Bidders are required to register their particulars before bidding and to satisfy any security arrangements before entering the auction room to view or bid;
- (b) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.
- (c) Bidders shall be deemed to act as principals.
- (d) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3. INCREMENTS

Bidding increments shall be at the auctioneer's sole discretion.

4. THE PURCHASE PRICE

The Buyer shall pay the hammer price together with a premium thereon of 26% plus VAT @20% (totalling 31.2% inclusive) on the first £500,000 and 20% plus VAT @20% (24%) inclusive thereafter.

5. VALUE ADDED TAX

Value Added Tax on the hammer price is imposed by law on all items affixed with a **†** or **Ω**. Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant lots. (Please refer to 'Information for Buyers' for a brief explanation of the VAT position).

6. PAYMENT

- (a) Immediately a lot is sold you will:
 - (i) give to us, if requested, proof of identity, and
 - (ii) pay to us the total amount due in pounds sterling
- (b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether express or implied.
- (c) In line with new legislation we reserve the right to investigate and identify the source of any funds received by us. The completion of the sale of a Lot will be postponed or cancelled at our discretion if further time is needed for investigation, or if you are in breach of your warranties as a buyer, or if we consider the sale to be unlawful or in any way cause liabilities or be detrimental to either Woolley and Wallis or the Seller.

7. TITLE AND COLLECTION OF PURCHASES

- (a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.
- (b) You shall at your own risk and expense collect any lots that you have purchased and paid for from our premises not later than 3 working days following the day of the auction **or upon the clearance of any cheque used for payment** (if later) after which you shall be responsible for any collection, storage and insurance charges.
- (c) No purchase may be collected and we shall not release any lot to you or your agent until it has been paid for.

8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

- (a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:
 - (i) to proceed against you for damages for breach of contract;
 - (ii) to rescind the sale of that lot and/or any other lots sold by us to you;
 - (iii) to resell the lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;
 - (iv) to remove, store and insure the lot at your expense and, in the case of storage, either at our premises or elsewhere;
 - (v) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;
 - (vi) to retain that or any other lot sold to you until you pay the total amount due;
 - (vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;
 - (viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of any of your property in our possession for any purpose until the debt due is satisfied).
- (b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions

9. THIRD PARTY LIABILITY

All members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury (except as required by law by reason of our negligence) or similarly for the safety of the property of persons visiting prior to or at a sale.

10. COMMISSION BIDS

Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so save where such failure is unreasonable. Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

11. WARRANTY OF TITLE AND AVAILABILITY

The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign it for sale and is able to transfer good and marketable title to the property free from any third party claims.

12. AGENCY

The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

13. TERMS OF SALE

The seller acknowledges that lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment as notified to the consignor at the time of the entry of the lot.

14. DESCRIPTIONS AND CONDITION

- (a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 'information to buyers'.
- (b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15. FORGERIES

Notwithstanding the preceding Condition, any lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the lot is a deliberate forgery we shall refund the money paid by you for the lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or (2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition. The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

GENERAL

16. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.
17. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.
- (b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.
18. Any notice to any buyer, seller, bidder or viewer may be given by first class mail or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.
19. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing in the catalogue.
20. Any indulgence extended to bidders buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.
21. English law applies to the interpretation of these Conditions.

22. Prior written consent must be sought by the buyer or any other party for the use of any images, illustrations and written materials produced by or for Woolley & Wallis relating to a lot or sale, including the contents of a catalogue. Copyright for any of the aforementioned will remain the property of Woolley & Wallis, subject to the provisions of the Copyright, Designs and Patents Act 1988. Woolley & Wallis and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights to it.

PAINTINGS, DRAWINGS, LITHOGRAPHS, ENGRAVINGS AND PRINTS

In accordance with long standing practice in Fine Art Sale Rooms certain terms used in descriptions in the Catalogue have the meanings ascribed to them in the glossary below.

GLOSSARY

Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact. The Company reserves the right, in forming their opinion, to consult and rely upon any expert or authority considered by them to be reliable.

- (a) Edward Lear: In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.
- (b) Attributed to Edward Lear: In our opinion probably a work by the artist but less certainly as to authorship is expressed than in the preceding category.
- (c) Studio of Edward Lear: In our opinion a work by an unknown hand in the studio of the artist which may be or may not have been executed under the artist's direction.
- (d) Circle of Edward Lear: In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.
- (e) Style of ...; Follower of Edward Lear: In our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.
- (f) Manner of Edward Lear: In our opinion a work in the style of the artist and of a later date.
- (g) After Edward Lear: In our opinion a copy of a known work of the artist.
- (h) The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.
- (i) The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.
- (j) Dimensions are given height before width.
- (k) Pictures are framed unless otherwise stated.

BOOK AUCTIONS

If, on collation, any named item in this catalogue proves defective in text or illustration, the lot may be returned within 14 days of the sale with the defects stated in writing. This proviso shall not apply to defects stated in the catalogue or announced at the time of sale; nor to the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of text or illustration; nor to drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals; nor to books not identified by title; nor to books sold not subject to return.

ARTIST'S RESALE RIGHT / DROIT DE SUITE

Droit de Suite is a royalty payable to a qualifying artist or the artist's heirs each time a work is resold during the artist's lifetime and up to a period of 70 years after the artist's death.

Royalties are calculated on a sliding percentage scale based on the hammer price excluding the buyer's premium. The royalty does not apply to lots selling below £1,000 and the maximum royalty payable on any single lot is £12,500.

Droit de Suite, which is not subject to VAT, will be added to the buyer's purchase price and then passed on to the relevant collecting agency by the auctioneer.

Royalties for Droit de Suite are as follows:

4% Up to £50,000
3% £50,000.01 - 200,000
1% £200,000.01 - 350,000
0.5% £350,000.01 - 500,000
0.25% In excess of £500,000
Up to a maximum levy of £12,500

Lots marked with a Φ symbol are potentially subject to the levy.

PRIVACY NOTICE FOR CUSTOMERS

WHAT THIS PRIVACY NOTICE DOES

This privacy notice (**Notice**) explains how Woolley and Wallis Salisbury Salerooms Limited (**us, we, our, Woolley & Wallis**), processes the personal data of users of our auction and valuation services (**Services**) and includes buyers, bidders and sellers of auction items as well as prospective users of our Services (**you, your**). It also explains your rights in relation to the personal data we hold about you.

This Notice is effective from May 2018. We may change this Notice from time to time. Any significant changes will be notified to you.

DATA CONTROLLER AND CONTACT DETAILS

Woolley and Wallis is the data controller of your personal data and is subject to the Data Protection Act 2018 (**DPA**) and the General Data Protection Regulation (**GDPR**).

If you have any questions about how we use your personal data, whom we share it with, or if you wish to exercise any of the rights set out in this Notice, please contact us using the following details:

- By post – Privacy Officer, Woolley and Wallis Salisbury Salerooms, 51-61 Castle Street, Salisbury, SP1 3SU.
- By email – privacyofficer@woolleys.live
- By telephone – +44 (0)1722 424599

HOW WE COLLECT YOUR PERSONAL DATA

We collect your personal data from the following sources:

From you when you:

- interact with us before entering into a contract with us, for example when you express your interest in our Services;
- instruct us to provide Services to you, sign contractual documentation and provide information in connection with those instructions;
- communicate with us by post, telephone, email or via our website, for example in order to make enquiries or register for an online account;
- in various other ways as you interact with us during your time as a user (or potential user) of our Services, for the various purposes set out below.

From third parties such as:

- other auction houses and individuals and organisations in the auctioneering trade whom we may contact to check background details about you;
- the-saleroom.com who enable live online bidding and provide us with the name, contact details, the last four digits of registered payment cards and transaction history (in relation to activity on the-saleroom.com) of individuals who register for one of our auctions (please see the-saleroom.com's privacy policy for further information). We also receive names, contact details, sale details and payment details (the amount and date paid) from realex payments (the-saleroom.com's payment provider);
- sage pay who process payments on our behalf and who provide us with your name, contact details and payment details (only the last four digits of your payment card are provided);
- shipping companies whom you hire to collect items you purchased from us.

THE CATEGORIES OF PERSONAL DATA WE COLLECT

We may collect the following personal data about you:

- your name and contact details including address, telephone and email address;
- your image, as captured by CCTV, if you attend our premises;
- personal identification documents, including copies of government-issued identification such as passport and driving license which are required to register bidders (or when we need to verify a seller's details);
- account details and other information relating to your transactions/dealings with us and your use of our Services;
- payment details such as credit card and bank account details;
- credit and payment history (where you open an account with us as a buyer or bidder);
- information on your collecting preferences and aspirations, and your collections, acquisitions and disposals; and
- other information that you provide to us, for example, when you have a comment/complaint, submit a question, take part in a survey or where you express an interest in receiving marketing material or request further information.

We may also process special categories of personal data, including information concerning your health and medical conditions (for example, disability), where relevant to the provision of our Services.

THE BASIS FOR PROCESSING YOUR DATA, HOW WE USE THAT DATA AND WITH WHOM WE SHARE THAT DATA

WHERE WE HAVE A CONTRACTUAL RELATIONSHIP WITH YOU

We will process your personal data because it is necessary for the performance of a contract with you (for example, a contract to use our Services) or in order to take steps at your request prior to entering into a contract. In this respect, we use your personal data for the following:

- to interact with you before you enter into a contract with us, such as when you express your interest in our Services (for example, to send you information about our Services or answer enquiries about our Services);
- once you have engaged us and entered into a contract, to provide you with the Services set out in any contractual documents.

In this respect we will provide your data to our third party suppliers or subcontractors as necessary whom we engage to help us perform our Services or who assist us in conducting our business, such as our IT suppliers, data storage providers, and valuation companies.

LEGITIMATE INTERESTS

We may also process your personal data because it is necessary for our or a third party's legitimate interests. Our legitimate interests include our commercial interests. In this respect, we may use your personal data for the following:

- to monitor and evaluate the performance and effectiveness of our Services, including by training our staff or monitoring their performance;
- to deal with any concerns or feedback you may have in the performance of the Services;
- for our internal business record keeping and processes;
- to seek advice on our rights and obligations, including obtaining legal advice;
- to contact you for marketing purposes. If you do not wish to receive such information, please let us know now or at any time in the future, and your details will be removed from our marketing list. We will not provide your personal data to third party organisations to use for their own marketing purposes;
- to customise our website and marketing communications in line with your particular interests or preferences;
- to collect money owed to us or our consignors;
- to carry out background and credit checks in relation to bidders and buyers.

In this respect we will provide your data to the following:

- our professional advisors;
- the-saleroom.com;
- debt collection agencies;
- third parties who assist us with our marketing;
- our website and email management software provider.

LEGAL OBLIGATIONS

We may also process your Personal Data for our compliance with our legal obligations. In this respect, we may use your Personal Data for the following:

- to meet our compliance and regulatory obligations, such as our tax reporting requirements or to carry out identity checks;
- in order to assist with investigations (including criminal investigations) carried out by competent authorities;

In this respect we will provide your data to the following:

- external auditors;
- the police and other competent authorities, including HMRC;

CONSENT

We may also process your Personal Data where we have your specific consent to do so (for example, where we have your agreement to include information about you (as a seller) in sale marketing materials) or where we have sought and obtained your consent to send you direct marketing by email, or for the use of cookies on our website. If you have given your consent and you wish to withdraw it, please contact us using the contact details set out above.

Please note that where our processing of your personal data relies on your consent and where you then withdraw that consent, we may not be able to provide all or some aspects of our Services to you and/or it may affect the provision of our Services.

SPECIAL CATEGORIES OF PERSONAL DATA

We process special categories of personal data for the following reasons:

- if it is necessary to protect your or another person's vital interests (for example, where you have a life-threatening accident or illness and we have to process your personal data to ensure you receive appropriate medical attention);
- if it is necessary for the establishment, exercise or defence of legal claims (for example, to protect and defend our rights, and/or the rights of our customers);

We may process information relating to your health where we have your explicit consent to do so (for example, when you provide information about your access requirements prior to attending one of our events).

INTERNATIONAL TRANSFERS OF DATA

We transfer names and addresses on our Asian mailing list to a printing company in Hong Kong to distribute our auction catalogues and promotional material. In these circumstances, your personal data will be transferred subject to standard data protection clauses (adopted by the European Commission) and included in our contract with the printing company.

We share your data collected for marketing purposes and through our website with our website and email management software provider who are based in Jersey. In these circumstances, your personal data is transferred to them subject to an Adequacy Decision made by the European Commission in respect of Jersey.

PROFILING

We may use your geographical location to target our communications and advertising and promotions to you. If you do not wish us to do this, then please contact us using the details provided above.

HOW LONG YOUR INFORMATION IS KEPT

We will retain your personal data for as long as we are providing you with the Services referred to in any contractual document, and for as long as is required for legal, regulatory, fraud prevention and our legitimate business purposes after the termination of your account/agreement with us, or if your application for a particular Service is declined or abandoned.

In particular:

- in relation to CCTV images taken when you attend our premises, we will retain these for a few months;
- in relation to personal data relating to the transactions you have entered into with us as part of the provision of our Services, we will retain that data for period of seven years after that transaction has concluded in case any legal claims arise out of the provision of those Services;
- we will retain your details on our marketing database until you inform us that you no longer wish to receive our marketing communications. However, where you do unsubscribe from our marketing communications we will keep your details on a suppression list to ensure that we do not send you information you have asked not to receive;
- in relation to personal data relating to the provenance of works, we may retain that data indefinitely in our legitimate interests and the legitimate interests of the wider art market in maintaining the integrity of that market.

YOUR LEGAL RIGHTS

Under the DPA you have the following rights:

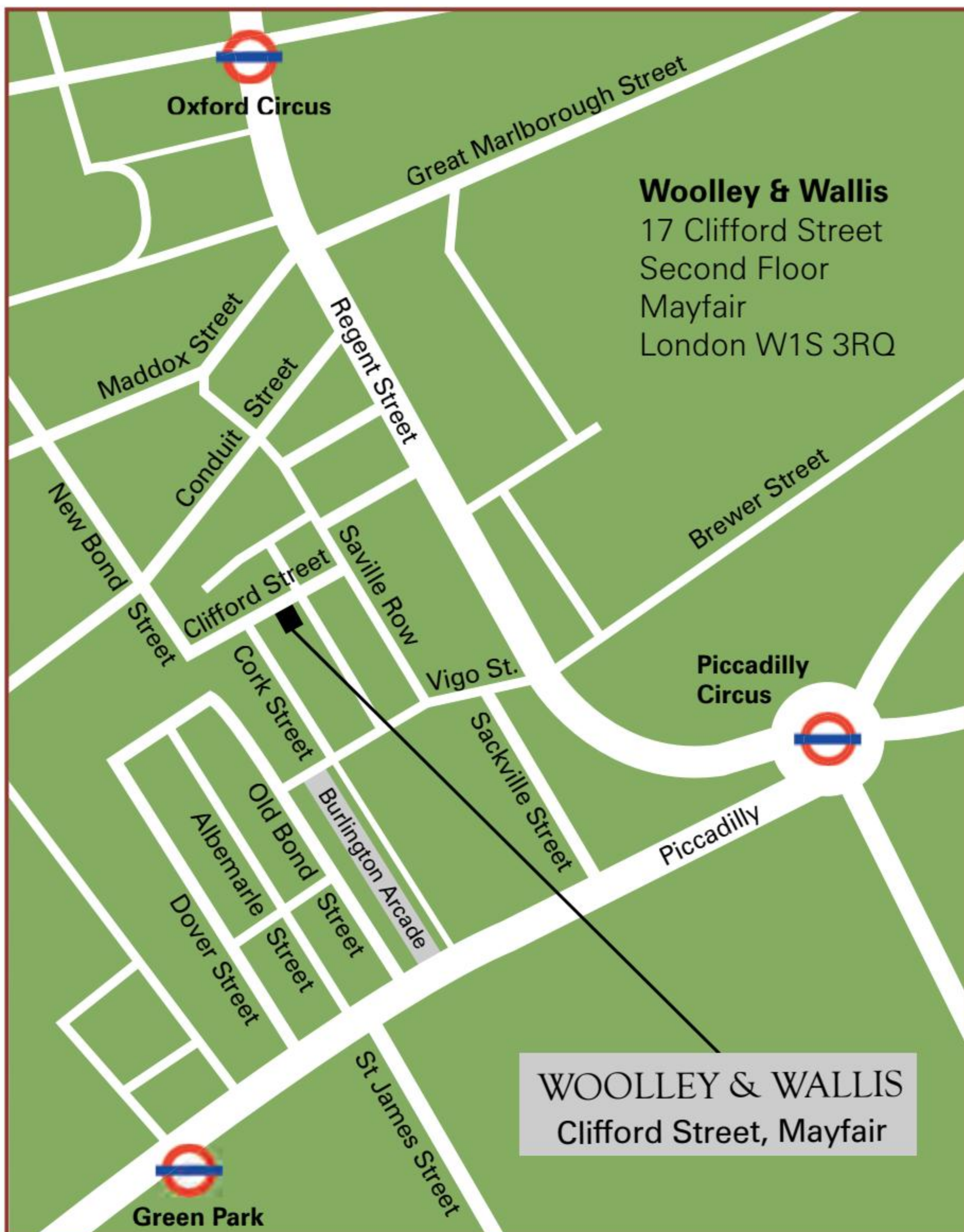
- to obtain access to, and copies of, the personal data that we hold about you;
- to require that we cease processing your personal data if the processing is causing you damage or distress;
- to require us not to send you marketing communications.
- to require us to correct the personal data we hold about you if it is incorrect;
- to require us to erase your personal data;
- to require us to restrict our data processing activities (and, where our processing is based on your consent, you may withdraw that consent, without affecting the lawfulness of our processing based on consent before its withdrawal);
- to receive from us the personal data we hold about you which you have provided to us, in a reasonable format specified by you, including for the purpose of you transmitting that personal data to another data controller;
- to object, on grounds relating to your particular situation, to any of our particular processing activities where you feel this has a disproportionate impact on your rights.

Please note that the above rights are not absolute, and we may be entitled to refuse requests where exceptions apply.

If you are not satisfied with how we are processing your personal data, you can raise a concern with the Information Commissioner. You can also find out more about your rights under data protection legislation from the Information Commissioner's Office website available at: www.ico.org.uk



WOOLLEY & WALLIS
CITY CENTRE SALEROOMS



Woolley & Wallis
17 Clifford Street
Second Floor
Mayfair
London W1S 3RQ

WOOLLEY & WALLIS
Clifford Street, Mayfair

17 (2nd floor) Clifford Street, London W1S 3RQ
(open by appointment only)

City Centre Salerooms,
51-61 Castle Street, Salisbury, Wiltshire SP1 3SU
Registered in England No. 02998482
VAT No: 631 9832 29

VALUATIONS

Valuations are a core part of our business and are usually carried out by a senior specialist or directors. Accuracy, speed and above all confidentiality are paramount.

INSURANCE VALUATIONS

Written valuations for insurance can vary from a single item to a large estate. Before starting we discuss the various options available so that the valuation is specifically tailored to individual client's needs.

For valuations of an entire house contents an itemised bound valuation is produced and can be accompanied by photographs when required. In addition to providing an inventory, written valuations can prevent painful arguments with a loss adjuster in the event of a claim.

Woolley & Wallis valuations are accepted by all leading insurance companies.

PROBATE VALUATIONS

We offer a speedy and professional service for executors and trustees and provide bound valuations for probate and duplicate copies when required. Since security is often a consideration, we can usually arrange for a house to be cleared and sent for auction, our Valuations Department ensures that executors are informed of which sales are involved and the results thereof.

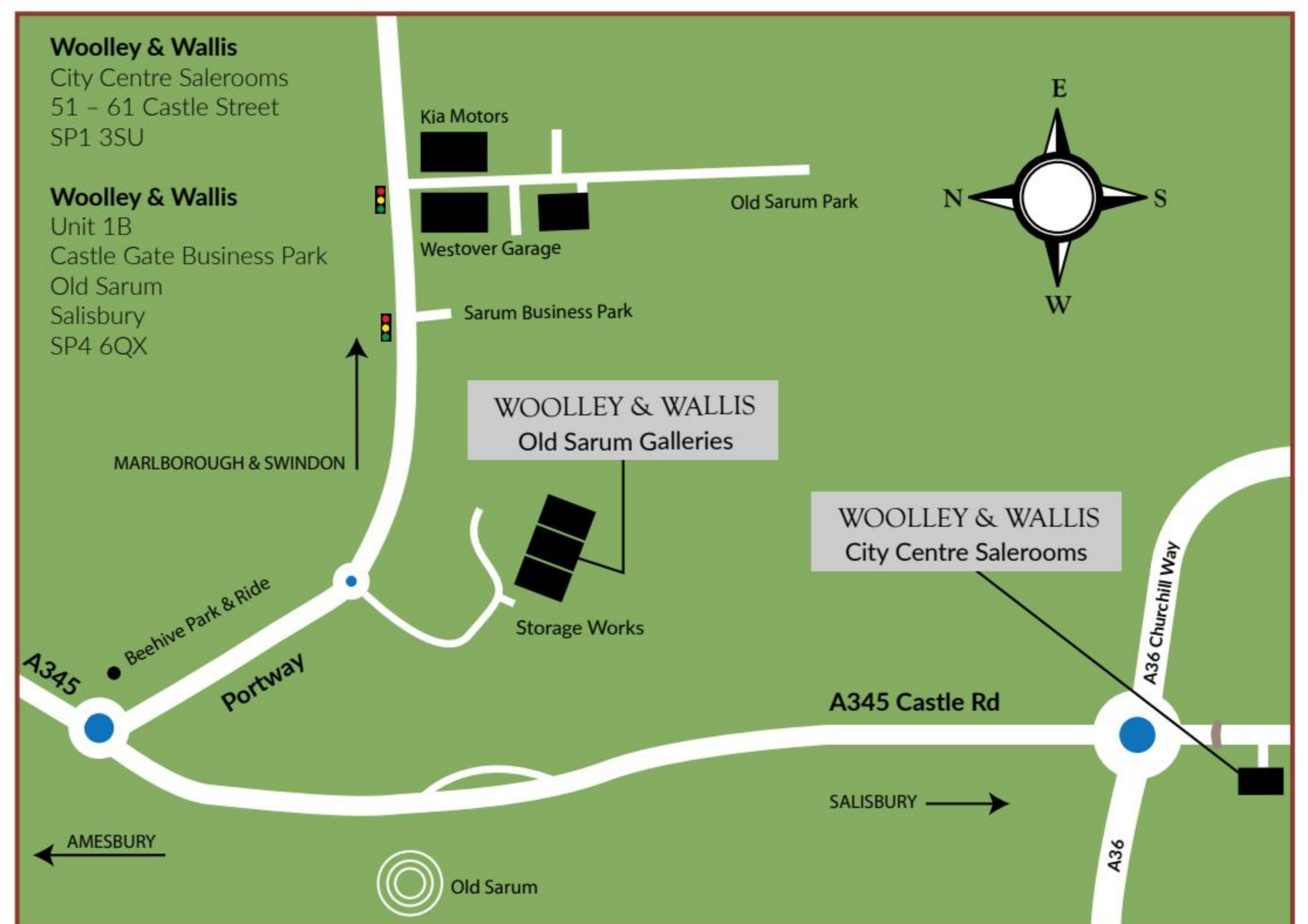
We also carry out valuations for Family Division, Capital Gains Tax, and Private Treaty Sales.

Contact Amanda Lawrence
+44 (0)1722 424500 | valuations@woolleys.live

FREE AUCTION VALUATIONS

Free verbal valuations of items for sale are available by appointment. Please email valuations@woolleys.live or call +44 (0)1722 424500

DIRECTIONS FROM OUR CITY CENTRE SALEROOMS TO OUR OLD SARUM GALLERIES



Follow A345 for 1.7 miles. At Beehive Park & Ride follow the signs for A338 Swindon and Marlborough

Design & Production
by Jamm Design Ltd
+44 (0)20 7459 4749
jammdesign.co.uk

WOOLLEY & WALLIS

EST. 1884

ABSENTEE BID FORM

19TH JUNE 2024

Please bid, on my behalf, for the undermentioned lots up to the prices shown which do not include the buyer's premium or any V.A.T. payable on lots. These bids are to be executed as cheaply as is permitted by other bids, and/or reserves if any, and subject to the Conditions of Business printed in the catalogue. Please note we cannot guarantee that bids received after 4pm on the day prior to the auction will be executed.

Billing Name (please print) _____

Address _____

Postcode _____

Daytime telephone _____

Email _____

ID may be required even if you have bid with us before.

Signature _____

PLEASE PRINT CLEARLY IN BLOCK LETTERS

[illegible]

AUCTION CALENDAR

JUNE

5th Modern British &
20th Century Art
19th Fine Arts & Crafts

JULY

3rd & 4th Furniture, Works of Art & Clocks
10th & 11th Fine Jewellery
16th & 17th Silver & Objects of Vertu

SEPTEMBER

3rd British and Continental Ceramics
& Glass
4th Old Masters, British &
European Paintings
17th Arts of Africa, Oceania
& the Americas

OCTOBER

2nd & 3rd Furniture Works of Art & Clocks
16th & 17th Design
22nd & 23rd Silver & Objects of Vertu
30th & 31st Fine Jewellery

NOVEMBER

12th & 13th Asian Art, Chinese Paintings & Japa-
nese Works of Art
27th Medals & Coins, Arms & Armour

DECEMBER

3rd & 4th British Art Pottery
5th Modern British & 20th Century Art

Dates may be subject to change

+44 (0) 1722 424500
enquiries@woolleyandwallis.co.uk
51-61 Castle Street, Salisbury, SP1 3SU
www.woolleyandwallis.co.uk

*Price includes buyer's premium

WOOLLEY & WALLIS

EST. 1884

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2024 AUCTIONS



Demetre Chiparus (1886-1947)
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SOLD for £10,710*

